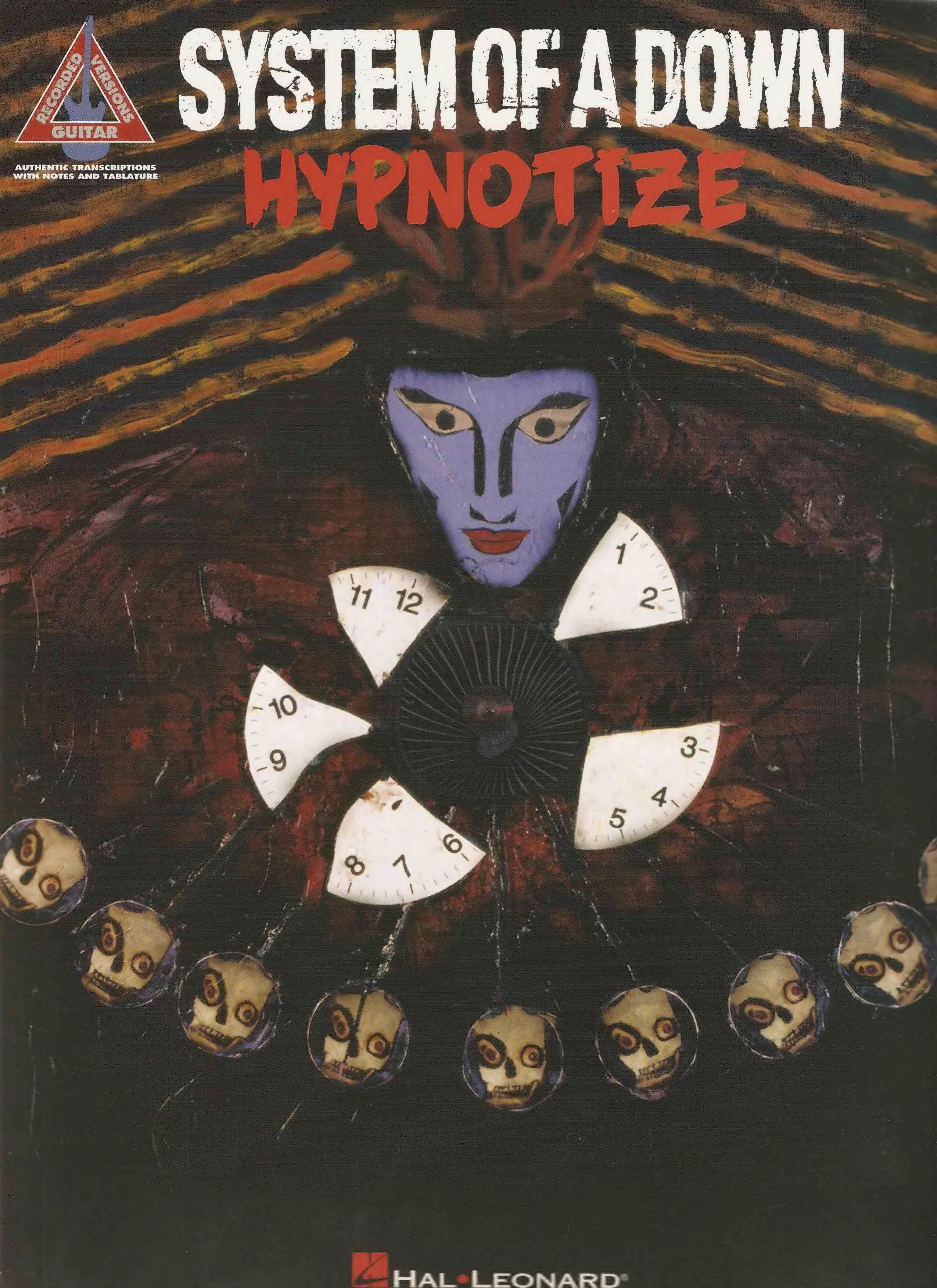




AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

SYSTEM OF A DOWN

HYPNOTIZE





SYSTEM OF A DOWN

HYPNOTIZE

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Music transcriptions by Pete Billmann and Dave Stocker

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Attack

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately fast ♩ = 165

E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5

Gtr. 1 (dist.)

f

P.M. -----|

P.M. -----|

T
A
B

13 12 13 12 13 12 13 12 12 0 0 0 0 0 0 13 12 13 12 13 12 13 12 12 0 0 0 0 0 0

E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 N.C.

P.M. -----|

13 12 13 12 13 12 13 12 12 0 0 0 0 0 0 13 12 13 12 13 12 13 12 12 0 0 0 0 0 0

1., 2., 3.

Quadruple-time feel

E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5

E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5

Rhy. Fig. 1

End Rhy. Fig. 1

Gtrs. 1 & 2 (dist.)

f

P.M. -----|

P.M. -----|

13 12 13 12 13 12 13 12 12 0 0 0 0 0 0 13 12 13 12 13 12 13 12 12 0 0 0 0 0 0

4.

Refrain

End Quadruple-time feel

Gtrs. 1 & 2 tacet

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

**D7(no3rd) Gm/D

D7(no3rd)

Breath - ing ————— each oth - er's

Rhy. Fig. 2

*Gtr. 3 (clean)

The musical score for 'The Rose Tree' is presented on a single system. The melody is written in the treble clef with a key signature of one flat (B-flat). The accompaniment is written in the bass clef. The piece begins with a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The accompaniment features a steady eighth-note pattern. A double bar line appears after the first measure of the accompaniment. Below the bass staff, the instruction 'P.M.' is written, followed by a dashed line and a vertical bar line. Further right, the dynamic marking 'mf' is written, followed by the instruction 'let ring throughout'.

13 12 13 12 13 12 13 12 12 0 0 0 0 0 0 0 0 13 11 0 0 0 0 0 0 11 13 12 14 0 0

*Doubled throughout

*Doubled throughout

**Chord symbols reflect overall harmony.

D

D7(no3rd) Gm/D

D7(no3rd)

lives. Hold - ing this in

[illegible][illegible]

D

Gm/D

D7(no3rd)

D5

D(b9)

mind, that if we fall, we all _____

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a series of eighth notes: G4 (quarter rest), A4, B4, C5, B4, A4, G4, and F#4. The system concludes with a double bar line.

10								10			11						13										15				16					
11								11			12						14										14				14					
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0			

Gm/D Gsus4/D G5/D D Dadd9

fall and we fall a - lone. 1. The

End Rhy. Fig. 2

f

11 12 0 0 0 0 0 0 13 12 0 0 0 0 15 12 0 0 10 11 10 0 0 0 0 0 10 10 10 10 10 10 10 10

Verse

Double-time feel

1st & 3rd times, Gtr. 3 tacet
3rd time, Gtrs. 4, 5 & 6 tacet

G5 F#5 G5 A5 G5 A5 Bb5 A5 Bb5 C5 D5 C5 Bb5 A5

cold in - sin - cer - i - ty of steel ma - chines have con - sumed our
2. Books il - lus - trate what we al - read - y know. Can - dles cry to -
3. What's the phi - los - o - phy of dis - placed mines, the bomb - ing of all

Gtrs. 1 & 2

P.M.

5 5 4 5 7 7 5 7 8 8 7 8 10 10 10 10 12 12 12 12 10 10 10 10 8 8 8 8 7 7 7 7

C5 Bb5 A5 F#5 G5 F#5 G5 A5 G5 A5 Bb5 A5 Bb5 C5

eu - pho - ri - a, trans - form - ing us in - to mut - ed dreams,
wards the sky. Rac - ing your flags a - long pol - lut - ed coasts,
homes and vil - lag - es? Truth is the on - ly sword bleed - ing minds,

P.M.

10 10 10 10 8 8 8 8 7 7 7 7 4 4 4 4 5 5 4 5 7 7 5 7 8 8 7 8 10 10 10 10

Chorus

End double-time feel

D5 C5 Bb5 A5 C5 Bb5 C5 Eb5 D5

dream - ing of the day that
 dream - ing of the day that
 bleed - ing 'til the day that

we at - tack. — At - tack, at - tack your fe - tal

P.M. ————— P.M. —————

12 12 12 12 10 10 10 10 8 8 8 8 7 7 7 7 10 10 10 10 8 8 8 8 8 8 10 13 12 0 0 0 0 0 0 0 0 0 0 0 0

Bb5 C5 Eb5 D5

Bb5 C5 Eb5 D5

ser - vi - tude. We at - tack. — At - tack, at - tack, at - tack with pes - ti - cide. We at - tack. —

P.M. ————— P.M. —————

0 0 0 0 0 0 0 0 8 10 13 12 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 8 10 13 12

To Coda

Bb5 C5 Eb5 D5 Eb5 F#5

— All the years of prop - a - gan - da. We shall at - tack. —

P.M. —————

(12) 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 8 10 13 12 13 16 16 16 16 16 16

G5 F#5 D5 Bb5 C5 Eb5 Eb5 F#5

At -

P.M. -----

16 17 16 0 8 8 10 13 (12) 13 16 16 16 16 16 16 16 16 16 16 16 16 16

Interlude

Quadruple-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

tack. _____

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

At - tack! _____

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

End quadruple-time feel

Refrain

Gtr. 3: w/ Rhy. Fig. 2

D7(no3rd) Gm/D

D7(no3rd) D

D7(no3rd) Gm/D

D7(no3rd)

Breath - ing _____ each oth - er's lives. Hold - ing _____ this in

D Gm/D D7(no3rd) D5 D(b9) Gm/D Gsus4/D G5/D

mind, that if we fall, we all _____ fall and we fall a -

Gtr. 3: w/ Rhy. Fig. 2

D D7(no3rd) Gm/D D7(no3rd) D

lone. _____ Breath - ing _____ each oth - er's lives.

Gtr. 3

Gtr. 5 (clean)
8va -

Gtr. 6 (clean)
divisi
mp

10 11 10 0 0 0 0 18 18 18 18 18 18 18 18 17 17

Gtr. 4 (clean)

mp

6 6 6 6 6 6 6 6 6 6 5 5

D7(no3rd) Gm/D D7(no3rd) D

Hold - ing _____ this in mind, that

8va -

8va -

17 17 17 17 17 17 17 17 18 18 18 18 18 18 18 18 17 17

5 5 5 5 5 5 5 5 6 6 6 6 6 6 6 6 5 5

Gm/D D7(no3rd) D5 D(b9) Gm/D

if we fall, we all fall and

8va

17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 18 18 18 18 18 18 18 18

19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 20 20 20 20 20 20 20 20

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 6 6 6 6 6 6 6 6

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8

D.S. al Coda

Gsus4/D G5/D D

we fall a - lone. _____

Gtr. 5

8va

18 18 18 18 18 18 18 18 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17

20 20 20 20 20 20 20 20 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19

Gtr. 6

6 6 6 6 6 6 6 6 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

8 8 8 8 8 8 8 8 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Gtr. 4

6 6 6 6 6 6 6 6 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

8 8 8 8 8 8 8 8 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Gtr. 3

10 11 10 11 10 11 10 11 10 11 10 11 10 11 10 11

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

⊕ Coda

E♭5 F♯5 G5 F♯5 D5 B♭5 C5 E♭5 D5

At -

P.M. -----

(12) 13 16 16 16 16 16 16 16 16 17 16 0 8 8 10 13 12

(12) 13 16 16 16 16 16 16 16 16 17 16 0 8 8 10 13 12

Bridge

Half-time feel

D5 B♭5 C5 E♭5 D5

tack all the homes and vil - lag - es. At -

P.M. -----

P.M. -----

12 0 0 0 0 0 0 0 0 0 0 0 0 8 10 13 12

12 0 0 0 0 0 0 0 0 0 0 0 0 8 10 13 12

B♭5 C5 E♭5 D5

tack all the schools and hos - pi - tals. You at - tack

P.M. -----

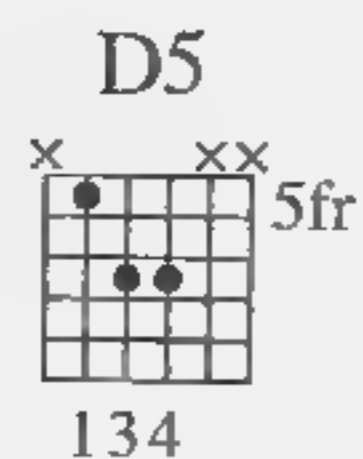
P.M. -----

12 0 0 0 0 0 0 0 0 0 0 0 0 8 10 13 12

12 0 0 0 0 0 0 0 0 0 0 0 0 8 10 13 12

Dreaming

Words and Music by Daron Malakian, Serj Tankian and Shavo Odadjian



Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Fast Rock ♩ = 178

*D5

Gtr. 1 (dist.)

mf
P.H.

T
A
B

14 0 0 13 0 0 12 12 0 0 11 10 0 0 14 14 0 0 13 0 0 0 12 12 0 0 11 10 0 0

*Chord symbols reflect basic harmony.

14 0 0 0 13 0 0 0 12 0 0 0 11 10 0 0 14 0 0 0 13 0 0 0 12 0 0 0 11 10 0 0

Verse

D5

1. For _____ to - day, we will take the

Riff A

***Gtrs. 1 & 2 (dist.)

End Riff A

f

14 0 0 13 0 0 12 0 0 11 0 0 14 0 0 13 0 0 12 0 0 11 0 0 14 0 0 13 0 0 12 0 0 11 0 0

***Composite arrangement

Gtrs. 1 & 2: w/ Riff A (1 1/3 times)

bod - y parts and put them on the wall.

A5 Bb5 D5 A5 Bb5 D5 E5 Eb5 D5 C#5 E5 Eb5 D5 C#5

For treat - ed in -

Gtrs. 1 & 2

Rhy. Fig. 1

End Rhy. Fig. 1

7 8 8/12 7 8 8/12 14 0 0 13 0 0 12 0 0 11 0 0 14 0 0 13 0 0 12 0 0 11 0 0

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

E5 Eb5 D5 C#5 E5 Eb5 D5 C#5 E5 Eb5 D5 C#5 E5 Eb5 D5 C#5

dig - e - nous - ly, dig - e - nous - ly. Hu man right is

E5 Eb5 D5 C#5 A5 Bb5 D5 A5 Bb5 D5

pri - vate blue chip, pry.

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 1 & 2

14 14 0 0 13 13 0 0 12 12 0 0 11 11 0 0 7 8 8/12 7 8 8/12

Pre-Chorus

Double-time feel

E5 D5 Eb5 D5 C#5 D5 E5 D5 Eb5 D5 C#5 D5 E5 D5 Eb5 D5 C#5 D5 E5 D5 Eb5 D5 C#5 D5

For _____ treat - ed in - dig - e - nous - ly, dig - e - nous - ly.

(We're the pro - phet - ic gen - er - a - tion of bot - tled wa - ter, bot - tled wa - ter.

('ic, 'ra - tion of wa - ter, bot - tled wa - ter.

Rhy. Fig. 3

Gtrs. 1 & 2

P.M. -----

14 0 13 0 12 0 11 0 14 0 13 0 12 0 11 0 14 0 13 0 12 0 11 0 14 0 13 0 12 0 11 0

E5 D5 Eb5 D5 C#5 D5 E5 D5 Eb5 D5 C#5 D5 E5 D5 Eb5 D5 C#5 D5 A5 Bb5 D5

Hu - man right is pri - vate blue chip, pry. _____

Caus - ing poor pop - u - la - tions to die, to die, to die.)

Pop - u - la - tions to die, to die.)

End Rhy. Fig. 3

P.M. -----

14 0 13 0 12 0 11 0 14 0 13 0 12 0 11 0 14 0 13 0 12 0 11 0 7 8 8/12 8/12 8/12 8/11

Chorus

Half-time feel

D5

G5

You, _____ you went be - yond _____ and you lost it

Rhy. Fig. 4

End Rhy. Fig. 4

Eb5

F#5

G5

A5

all. _____ Why _____ did you go _____

Gtrs. 1 & 2: w/ Rhy. Fig. 4

D5

G5

_____ there? _____ From be - yond, _____ { 1., 3. you } saw it
2. we }

To Coda 1

To Coda 2

End half-time feel

Eb5

F#5

G5

A5

all. _____ Why _____ did you?

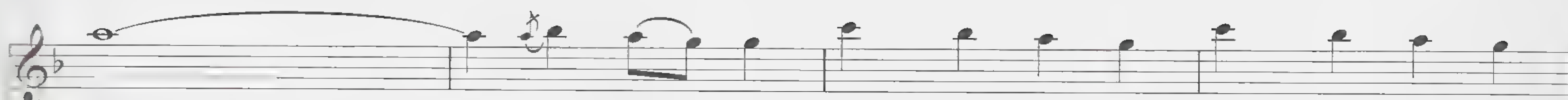
Gtrs. 1 & 2

Verse

Double-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

E5 Eb5 D5 C#5 E5 Eb5 D5 C#5 E5 Eb5 D5 C#5 E5 Eb5 D5 C#5



For _____ treat - ed _____ in - dig - e - nous - ly, dig - e - nous - ly.



2. We lost con - sum - er con - fi - dence in cas - u - al kar - ma, cas - u - al kar - ma.

D.S. al Coda 1

Gtrs. 1 & 2: w/ Rhy. Fig. 2

E5 Eb5 D5 C#5 E5 Eb5 D5 C#5 E5 Eb5 D5 C#5 A5 Bb5 D5 A5 Bb5 D5



Hu - man right _____ is pri - vate blue chip, pry. _____



Con - fet - ti, cam - ou - flage, cam - ou - flage, the flage, the flage.

⊕ Coda 1

Interlude

F#5 G5 A5 G5 Gsus2 G5 Eb5 Eb5sus2



_____ did you go _____ there? _____

Gtrs. 1 & 2



mp *pp*
P.M.

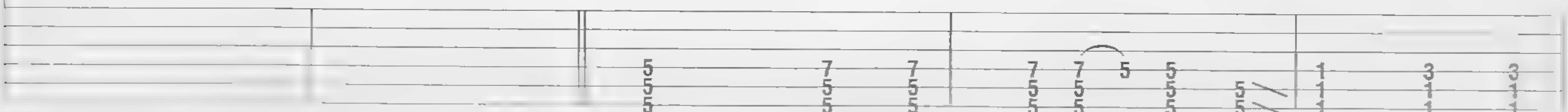


Gtr. 3 (clean)

Rhy. Fig. 5



mf let ring -- -



G5 Gsus2 G5 Eb5 Eb5sus2 Eb5

She _____ lost her _____ head _____

10 12 10 11 13 10 11 13 11 11 11 10 13

10 12 9 10 12 10 11 10 13 13 13 11 10

Gtrs. 4 & 5: w/ Riffs B & B1
F5sus2 F5 D5

when they called and they said that they thought he was dead.

3

G5 Gsus2 G5 Eb5 Eb5sus2 Eb5

Dream - ing of scream - ing.

Gtr. 6 (clean) 8va mf

17 17 17 17 17 17 17 15 15 15 15 15 15 15 17 17 17 17 17 17 17 15 15 15 15 15 15 15

Gtr. 5

11 11 11 11 11 11 11 10 10 10 10 10 10 10 11 11 11 11 11 11 11 11 10 10 10 10 10 10 10

Gtr. 4

13 13 13 13 13 13 13 11 11 11 11 11 11 11 13 13 13 13 13 13 13 11 11 11 11 11 11 11

1.

Fsus2 F5 D5

Some - one kick me — out of my mind. I hate these thoughts, — I can't de - ny.

8va

17 17 17 17 17 17 17 17 15 15 15 15 15 15 15 15 15 15 15 15 14 14 14 14 14 14 14 14

11 11 11 11 11 11 11 11 10 10 10 10 10 10 10 10 13 13 13 13 13 13 11 11 10 10 10 10 10 10 10 10

13 13 13 13 13 13 13 13 11 11 11 11 11 11 11 11 10 10 10 10 10 10 10 10 10 10 10 10 10 10

2.

Verse

End half-time feel Double-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)
Gtrs. 3-6 tacet

E5 Eb5 D5 C#5 E5 Eb5 D5 C#5 E5 Eb5 D5 C#5

hate these thoughts, I can't de... For treat - ed — in dig - e - nous - ly,

3. We lost con-sum - er con - fi - dence in cas - u - al kar - ma,

8va

14

10

10

1.

E \flat 5 F \sharp 5 G5 A5

ing. _____ Some - one kick me _____ out of my mind. I hate these thoughts, I can't de - ny.

2.

F \sharp 5 G5 A5

Outro
Gtrs. 1 & 2: w/ Rhy. Fig. 3
E5 D5 E \flat 5 D5 C \sharp 5 D5 E5 D5 E \flat 5 D5 C \sharp 5 D5

You _____ will take the

hate these thoughts, I can't de - ny. _____

E5 D5 E \flat 5 D5 C \sharp 5 D5 E5 D5 E \flat 5 D5 C \sharp 5 D5 E5 D5 E \flat 5 D5 C \sharp 5 D5

bod - y parts and put them up _____ on the wall

Ah.
(Ah.)

E5 D5 E \flat 5 D5 C \sharp 5 D5 E5 D5 E \flat 5 D5 C \sharp 5 D5 A5 B \flat 5 D5

and bring _____ the dark _____ dis - as - ter.

Gtrs. 1 & 2

14 0 13 0 12 0 11 0 14 0 13 0 12 0 11 0 7 8 8/12 8/12 8/12 8/11 0

Kill Rock 'n Roll

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Fast Rock ♩ = 182

*F5

Am

Riff A

Gtr. 1 (clean)

mf

TAB

8	10	8	10	8	10	8	10	0	10	0	10	0	10	0	10	0	10	0	10
---	----	---	----	---	----	---	----	---	----	---	----	---	----	---	----	---	----	---	----

*Chord symbols reflect implied harmony.

E5

F(#4)

End Riff A

TAB

7	9	7	9	7	9	7	9	8	9	8	9	8	9	8	9	8	9	8	9
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Gtr. 1: w/ Riff A

F5

Am

Oh, _____

Gtr. 4 (clean)

mf

TAB

13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	12	12	12	12	12	12	12	12	12	12	13	13
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

Riff B1

mf

End Riff B1

Gtr. 2 (clean) Riff B
divisi

End Riff B

TAB

13	12	13	12	13	12	13	12	13	12	13	12	13	12	13	12	13	12	13	12	13	12	13	12	13	12	13	12
14	12	14	12	14	12	14	12	14	12	14	12	14	12	14	12	14	12	14	12	14	12	14	12	14	12	14	12

Gtrs. 2 & 3: w/ Riffs B & B1

E5

F(#4)

oh. _____ 1. So I

Gtr. 4

Gtr. 5 (clean)
divisi

15 15 15 15 10 10 10 10 | 9 9 9 9 10 10 10 10 | 8 8 8 8 8 8 8 8 | 8 8 8 8 8 8 8 8

9 9 9 9 | 9 9 9 9 | 10 10 10 10 | 10 10 10 10 10 10 10 10

Verse

1st time, Gtrs. 4 & 5 tacet

F5 C5 E5 B5 A5

(1., 2.) felt like the big-gest ass - hole (Felt like the big-gest ass - hole.) when I

Rhy. Fig. 1

End Rhy. Fig. 1

*Gtr. 6 (dist.)

f P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - - - -

0 0 0 0 2 0 0 4 2 0 0 2 2 2 2 2 2 2 2 2 2 2 0

*Doubled throughout

F5

C5

E5

B5

A5

killed ____ your ____ rock ____ and ____ roll. ____
(Mow down the sex - y peo - ple.)

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - - - -

0 0 0 0 2 0 0 4 2 0 0 2 2 2 2 2 2 2 2 2 2 2 0 0

♩ Chorus

F5

Am

Ev - 'ry time I look in your _ eyes, _ ev - 'ry day I'm watch-ing you _ die. _____

E5

F(#4)

1

All the thoughts _ I see in you _ a - bout _ how I _ 2. So I _

2. So I

2.

To Coda —

Interlude

F5

Bb5

A5

E5

F5

I,

Half-time feel

F5

Bb5

A5

E5

F5

I. _____ Eat all the

I. _____

Bridge

Gtr. 6 tacet

F/A

Eb/G

grass, eat all the grass that you want. Ac - ci - dents hap - pen

Riff C **End Riff C**

Gtr. 1

P.M. _____

Gtr. 1: w/ Riff C

F/A

Eb/G

in the dark. Eat all the grass that you want. Ac - ci - dents hap - pen

F/A

Eb/G

in the dark. Eat all the grass that you want. Ac - ci - dents hap - pen

Gtr. 6

P.M. _____

End half-time feel

End half-time feel

⊕ Coda

Interlude

Bb5

A5

25

Hypnotize

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately fast $\text{♩} = 152$

*G

Riff A

End Riff A

Gtr. 1 (clean)

mp
let ring throughout

T
A
B

*Chord symbols reflect implied harmony.

Riff B

End Riff B

3 3 2 2 | 5 5 3 3 | 7 7 5 5 | 8 8 7 7

Riff C

Gm

End Riff C

10 10 8 8 | 7 7 5 5 | 8 8 7 7 | 5 5 3 3 | 6 6 5 5 | 3 3 2 2

Verse

Half-time feel

Gtr. 1 tacet

G5

E \flat (#4)

E \flat 5

G5

E \flat (#4)

E \flat 5

1. Why don't you ask the kids at Tian - an - men Square, was
2. She's scared that I will take her a-way from there.

Rhy. Fig. 1

End Rhy. Fig. 1

**Gtr. 2 (dist.)

f

5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5

**Doubled throughout

Gtr. 2: w/ Rhy. Fig. 1 (3 times)

G5 Eb(#4) Eb5 G5 Eb(#4) Eb5 G5 Eb(#4) Eb5

fash - ion the rea - son why they were there? ____ They ____ dis - guise ____ it,
 Dreams and her coun - try left with no one there. ____ Mes - mer - ize ____ the

End half-time feel

G5 Eb(#4) Eb5 G5 Eb(#4) Eb5 G5 Eb(#4) Eb5

hyp - no - tize it. ____ Tel - e - vi - sion made ____ you buy ____ it. ____
 sim - ple mind - ed. ____ Prop - a - gan - da leaves ____ us blind - ed. ____

Chorus

Gtr. 1: w/ Riff C

G

G Gm

I'm just sit - ting in my ____ car ____ and wait - ing for ____ my...

Half-time feel

G5 Eb(#4) Eb5 G5 Eb(#4) Eb5 G5

girl. ____ I'm just

Gtr. 2

girl. ____ I'm just

End half-time feel

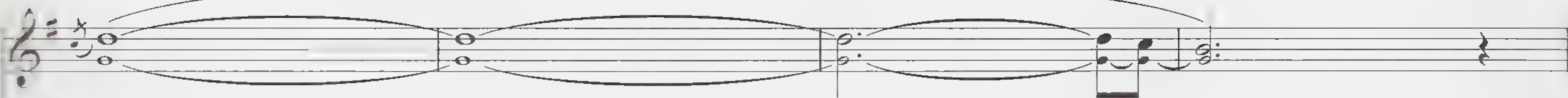
Eb(#4) Eb5 F5 Bb5 D5

sit - ting in my car ____ and wait - ing for ____ my ____

Interlude

Gtr. 2 tacet

G5



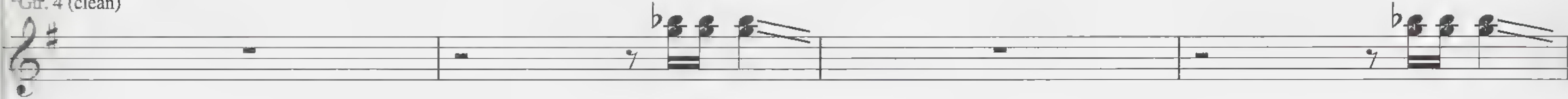
girl.

Riff D1

End Riff D1

*Gtr. 4 (clean)

8va



mp

18 18 18
20 20 20

18 18 18
20 20 20

*Doubled throughout

Riff D

End Riff D

Gtr. 3 (dist.)



f

P.M.

5 0 3 5 0 3 5 0 3 5 0 3 5 0 3 5 0 3 5 0 3 5 0 3

Guitar Solo

Gtr. 1: w/ Riff A (2 times)

Gtr. 3: w/ Riff D (4 times)

Gtr. 4: w/ Riff D1 (2 times)

G5

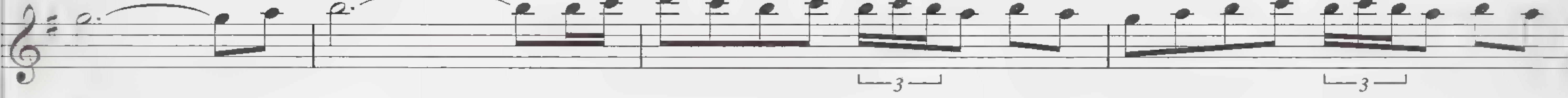
Gtr. 6 (clean)



mf

10 11 13 11 10 11 10 11 10 13 10 13 12 13 10 11 10 11 10 13 10 13

Gtr. 5 (clean)



mf

12 14 12 12 13 15 13 12 13 12 13 12 14 12 14 12 14 12 13 12 13 12 14 12 14

Chorus

Gtrs. 4-7 tacet

G5 Eb(#4) Eb5

I'm just sit - ting in my

Gtr. 2

5 5 5 5 5 5 5 0 | 7 6 7 6 7 6 7 6 | 8 8 8 8 8 8 8 8

F5 Bb5 D5

car and wait - ing for _____ my _____

10 8 10 8 10 8 10 8 0 | 8 8 8 8 8 8 8 8 | 8 8 8 8 8 8 8 8

G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5

girl. _____

P.M. _____

5 0 3 5 0 3 5 0 3 5 0 3 5 0 3 5 0 3 5 0 3 5 0 3

Chorus

Half-time feel

End half-time feel

G5 Eb(#4) Eb5 F5

I'm just sit - ting in my car and

7 6 7 6 7 6 8 8 8 8 8 10 10 10 10 10

Free time

Bb5 D5

wait - ing for my (Wait - ing for my, woo.)

rit. rit.

Outro

A tempo

G

girl.

Gtr. 1

1 0 1 0 3 0 3 0 3 0 3 0 3 0 4 0 4 0 3 0 3 0 1 1 3 1 0

Gtr. 2

pp rit.

Stealing Society

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro
Fast Rock ♩ = 190

G \sharp 5 A5 G \sharp 5 A5 G \sharp 5 A5 G \sharp 5 A5 G \sharp 5 A5 G \sharp 5 A5 G \sharp 5 N.C.

Rhy. Fig. 1

*Gtr. 1 (dist.)

f

TAB

6 7 6 7 6 6 7 6 7 6 6 7 6 6 6 6

Yeah!

*Doubled throughout

G \sharp 5 A5 G \sharp 5 A5 G \sharp 5 A5 G \sharp 5 A5 G \sharp 5 N.C. G \sharp 5 A5 G \sharp 5 A5 G \sharp 5 N.C.

All right!

Yeah!

G \sharp 5 A5 G \sharp 5 A5 G \sharp 5 N.C. G \sharp 5 A5 G \sharp 5 A5 G \sharp 5 A5 G \sharp 5 A5 G \sharp 5 N.C.

All right!

End Rhy. Fig. 1

6 7 6 7 6 6 6 6 7 6 6 7 6 6 7 6 6 6

1., 2., 3.

*G#5 A5 G#5 A5 G#5 B5 A5 G#5 F#5 G#5 A5

6 7 7 7 6 6 6 6 6 7 7 7 6 6 6 6 9 9 9 9 7 7 6 6 4 4 4 4 6 6 7 7

*Chord symbols reflect implied harmony.

4.

B5 A5 G#5 F#5 G#5 A5 Verse D#5 E5 D#5 E5 D#5

1. Two 2. Two

skies _____
suns _____

9 7 6 4 6 7 6 6 6 6 6 6 6 6 6 6 7 6 6 6

E5 D#5 E5 D#5 D5 Eb5 D5 Eb5 D5

watch - ing it all, _____
watch - ing them both _____

Riff A

6 6 6 6 7 6 6 6 6 6 6 6 7 6 6 6 5 5 5 5 6 5 5 5 5 5 5 5 6 5 5 5

Eb5 D5 Eb5 D5 D5 E5 D#5 E5 D#5

fad - ing. Two skies _____
fight - ing. Two suns _____

End Riff A

5 5 5 5 6 5 5 5 5 5 5 5 6 5 5 5 6 6 6 7 6 6 6 6 6 6 6 7 6 6 6

Gtr. 1: w/ Riff A

E5 D#5 E5 D#5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

liv - ing it all, fad - ing.
see - ing them both dy - ing.

Half-time feel

B5 G#5 F#5

Two skies
Two suns

watch - ing it all,
watch - ing them both

Gtr. 1

9 9 9 0 6 6 6 0 11 9 11 9 11 9 0

End half-time feel

G#5 D#5 E5

fad - ing. Two skies fad - ing,
fight - ing. Two suns fight - ing,

Rhy. Fig. 2

P.M. -----

6 6 6 0 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 7

Half-time feel

B5

one's a bat - ing.
one's a bid - ing.

Two suns
Two skies

End Rhy. Fig. 2

P.M. -----

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 0 0 6 6 6 6

End half-time feel

G#5 D#5 E5 D#5

liv - ing it all, dy - ing.
see - ing them both dy - ing.

Gtr. 1: w/ Rhy. Fig. 2

E5

Two suns fight - ing, one's a - bid - ing.
Two skies fad - ing, one's a - bat - ing.

1.

Interlude

Half-time feel

End half-time feel

G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 B5 A5 G#5 F#5 G#5 A5

Gtr. 1

Rhy. Fig. 3

End Rhy. Fig. 3

2.

Interlude

Half-time feel

G#5

D#5

E5

Rhy. Fig. 4

End Rhy. Fig. 4

Bridge

Rhy. Fig. 5

D#5

End Rhy. Fig. 5

Gtr. 2: w/ Rhy. Fig. 5

(2)

tongue is dry. I'm look - in' for a moth - er that - 'll get me high. — Just a
 la, la, la, la, la, la, la, la. La, la, la, la, la, la, la, la. la, la, la, la, la, la, la, la.

stu - pid moth - er fuck - er. If I die, I die. — I'm a mid -
 La, la, la, la, la, la, la, la. la.)

Gtr. 2

night — fist — fight. —

1.

Look - in' for a moth - er that - 'll get me high. — Just a stu - pid moth - er fuck - er. If I

Rhy. Fig. 6

2.

E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6

die, I die. ____ I'm a stu - pid moth - er fuck - er. If I die, I die. ____ All right!

Gtr. 2

End Rhy. Fig. 6

9 9 11 9 9 9 11 0 : 9 11 9 9 9 11 9 : 9 9 11 9 9 9 11 0

Gtr. 1

9 0

Interlude

Half-time feel

Gtr. 1: w/ Rhy. Fig. 3 (2 times)
Gtr. 2: tacet

G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5

Bridge

End half-time feel

Gtr. 2: w/ Rhy. Fig. 6

A5 G#5 A5 G#5 D#5 D#(b6) D#5 D#(b6) D#5 D#(b6) D#5 D#(b6) D#5

I'm _____ look - in' for a moth - er that - 'll get me high. ____ Just a

(Two suns fight - ing,

Half-time feel

Gtr. 1: w/ Rhy. Fig. 3 (2 times)

E5 E6 E5 E6 E5 E6 E5 E6 G#5 A5 G#5 A5 G#5

stu - pid moth - er fuck - er. If I die, I die. — All right!

one's a - bid - ing.)

End half-time feel

A5 G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5

Gtr. 2: w/ Rhy. Fig. 6 (3 times)

D#5 D#(b6) D#5 D#(b6) D#5 D#(b6) D#5 D#(b6) D#5

Look - in' for a moth - er that - 'll get me high. — Just a

(Two skies fad - ing,

E5 E6 E5 E6 E5 E6 E5 E6 D#5 D#(b6) D#5 D#(b6) D#5

stu - pid moth - er fuck - er. If I die, I die. — 'Cause I'm look - in' for a moth - er that - 'll

one's a - bat - ing. Two suns

D#(b6) D#5 D#(b6) D#5 E5 E6 E5 E6 E5 E6 E5 E6

get me high. — Just a stu - pid moth - er fuck - er. If I die, I die. — I am

fight - ing, one's a - bid - ing.

D#5 D#(b6) D#5 D#(b6) D#5 D#(b6) D#5 D#(b6) D#5 E5 E6 E5 E6 E5

look - in' for a moth - er that - 'll get me high, — and I'm a stu - pid moth - er fuck - er. If I

Two skies, two suns, watch - ing

Outro

Gr. 1: w/ Rhy. Fig. 1

E6 E5 E6 G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 N.C.

die, I die. — All right! Yeah!

them all go.)

G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 N.C.

All right!

G#5 A5 G#5 A5 G#5 N.C. G#5 A5 G#5 A5 G#5 N.C.

Yeah! All right!

G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 A5 G#5 N.C.

Gr. 1

7 6 7 6 6 7 6 7 6 6 7 6 6 6

Words and Music by Daron Malakian and Serj Tankian

Intro
Moderately fast ♩ = 160

Gtr. 1 (dist.)

*Pick in sixteenth-note rhythm.

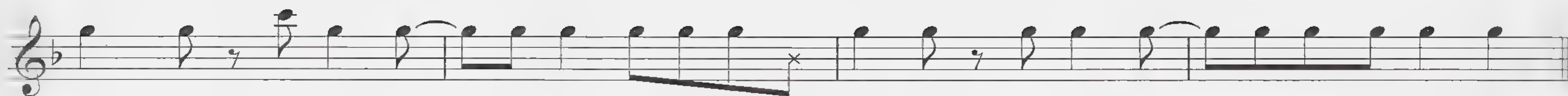
**Gtr, 2 (dist.)

End Rhy. Fig. 1

**Doubled throughout

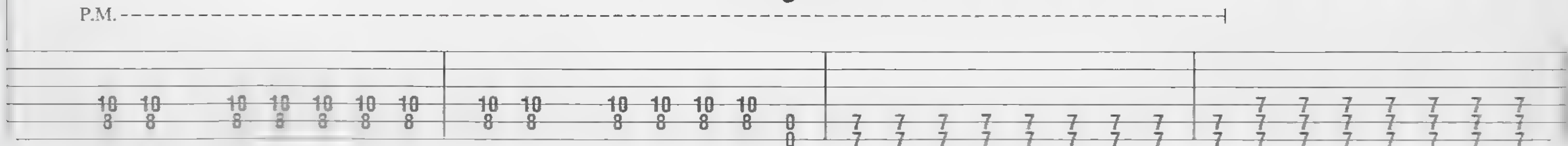
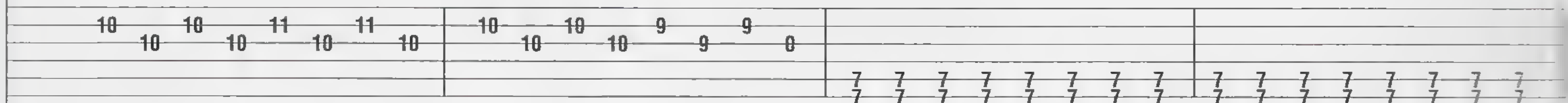
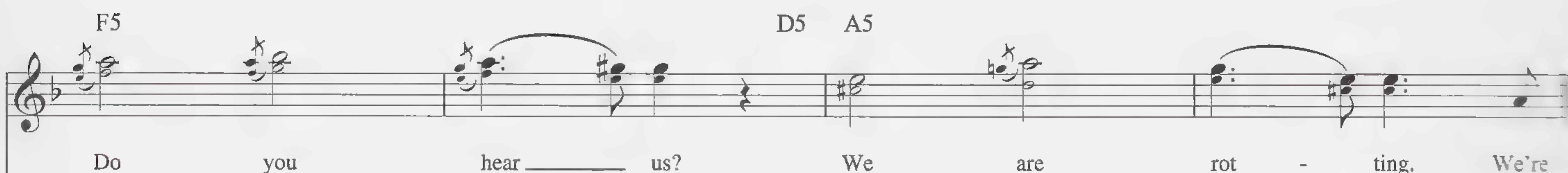
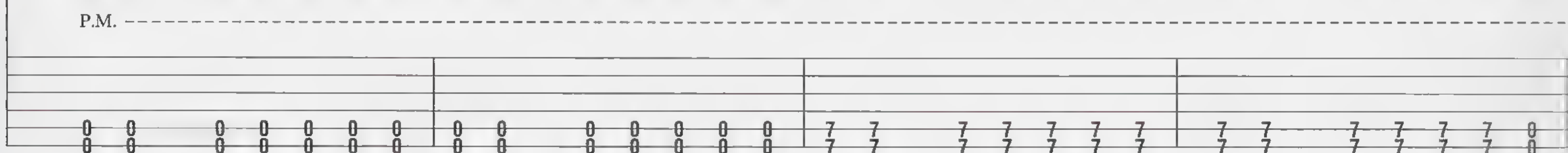
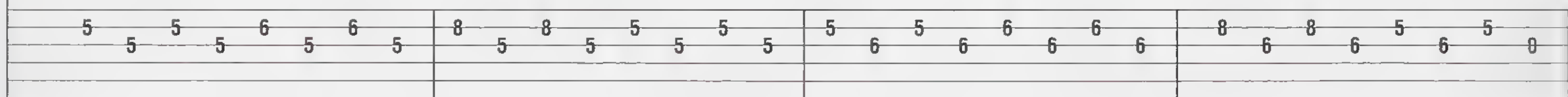
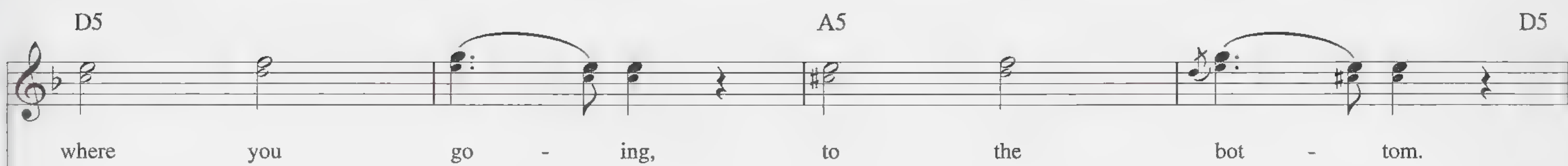
Gtr. 2: w/ Rhy. Fig. 1 (4 times)

1. Su-per-sti-tion tak-ing all _____ of us for a ride, mimes o-ver-tak-en by _____ the signs of the Right. The
2. Cer-e-mo-nies have killed re-li-gions, for they pro-vide the masked com-forts to de-lu-sion-als, they're all in fright. The



bombs are fall - in' o - ver-head with no sight while you are talk - in' all de-tached. } So tell us
true be - liev - er's head was bathed in sun - light while you are walk - in' all de-tached. }

Pre-Chorus



Chorus
Half-time feel

Gtr. 1 tacet

D5 Bb5



go - ing down in a spi - ral to the ground.

Gtr. 2



1.

End half-time feel

A5 F5 C5



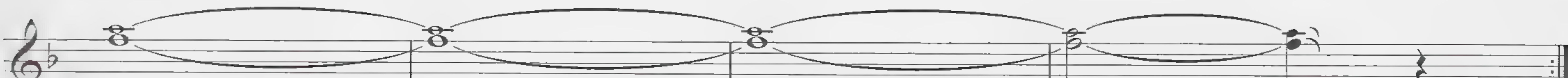
No one, no one's gon - na save us



Interlude

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

Dsus4(b5)



now.

2.

F5

C5

D5

no one's _____ gon - na save _____ us now, not e - ven _____

Rhy. Fig. 2

10 8 10 8 0 10 10 10 0 0 0 0

Bb5

A5

God. _____ No one saved _____ us,

8 8 8 8 7 7 7 0

Bridge

*C/D

Voc. Fig. 1

F5

C5

no one's _____ gon - na save _____ us.

(Ah.) _____

Gtr. 3 (clean)

Riff A

mf let ring throughout 9 10 9 10 0

Gtr. 2

End Rhy. Fig. 2

10 8 10 8 0 10 10 0 0 0 0 0 pp

*Chord symbols reflect implied harmony

Gtr. 2 tacet

B \flat sus2

Am

End Voc. Fig. 1

Gtr. 3

8 8 10 9 10 8 10 10 9 10 9 10 0 10 9 10 0 10 0 10 9 0 10

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 3: w/ Riff A

Fmaj7 Am C/D B \flat sus2

Where _ do you ex-pect us to go _ when the bombs _ fall? _ (Ah.) _

Gtr. 4 (clean) *8va* *loco*

p *mp*

13 13 13 13 15 13 13 13 15 17 17 17 18 17 17 18 12 13

Gtr. 3

End Riff A

8 10 9 10 9 10 9 0 10 9 10 0

Am Fmaj7 Am

Where _ do you ex-pect us to go _ when the bombs fall? _

Gtr. 4

13 13 13 13 15 13 13 13 15 12 12 12 12 13 13 13 13

Dm9

Fmaj7/Bb

(Ah.

Rhy. Fig. 3

Gtr. 4

13 13 13 13 13 13 13 13 13 13 13 13 13 13 17 17 17 17 17 17 17 17

Gtr. 3

10 9 10 9 10 8 10 9 10 8 10 9 10 9 10 9 10 9 10

Gtr. 5 (clean)

mp
slight P.M. throughout

10 9 7 10 9 7 10 9 7 10 9 7 10 9 7 10 9 7 10 9 7

Am

End Rhy. Fig. 3

loco

8va

17 17 17 17 17 17 17 17 12 12 12 12 12 12 12 12 12 12 12 12 12 12

8 10 9 8 10 9 10 9 8 10 9 10 9 8 10 9 9 10

10 9 7 10 9 7 10 9 7 10 9 7 10 9 7 10 9 7 10 9 7

Fmaj7

Am

Gtr. 4: w/ Rhy. Fig. 3

Dm9

Where do you ex - pect them to go when the bombs fall?

(Ah.)

(Ah.)

Gtr. 6 (clean)

mp

slight P.M. throughout

Bbmaj7#11

Am11b13 F6 Am

Where do you ex - pect us to go when the bombs fall?

Gtr. 4

Gtr. 6

Gtr. 3

Gtr. 5

Verse

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtrs. 3-6 tacet

Dsus4(b5)

3. Su - per - sti - tion tak - ing all ____ of us for a ride, mimes o - ver - tak - en by ____ the signs of the Right: The

bombs are fall - in' o - ver-head with no sight while you are talk - in' all _

Gtr. 2

P.M. -----| P.M. -----| P.M. -----|

de - tached, de - tached, de - tached, de - tached, de - tached.

P.M. ----| P.M. ----| P.M. ----| P.M. ----| P.M. ----|

Chorus

Half-time feel

Gtr. 2: w/ Rhy. Fig. 2 (2 times)

D5

Bb5

Go - ing down _____ in a spi - ral _____ to the ground. _____

A5

F5

C5

No one, _____ no one's _____ gon - na save _____ us

D5

Bb5

now. _____ (Now, _____ not e - ven God.) _____

A5 F5 C5

No one saved us, no one saved us.

A5 F5 C5

No one saved us, no one's gonna save us

Gtr. 2

7 7 7 7 7 0 10 8 10 8 10 8 0 10 10 10 10

Outro

Gtr. 3: w/ Riff A (1st 6 meas.)

Gtr. 2 tacet

C/D B \flat sus2 Am

now. (Now.)

Fmaj7 Am D5

rit.

Where do you expect us to go when the bombs fall?

Gtr. 3

rit.

10 9 10 9 10 0

U-Fig

Words and Music by Daron Malakian, Serj Tankian and Shavo Odadjian

Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately fast ♩ = 84

*Dm

Riff A

Gr. 1 (slight dist.)

mf
let ring throughout

T	7	7	7	7	9	9	9	9	10	10	10	10	10	9	10	7	7	7	9	9	9	9
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B																						

*Chord symbols reflect implied harmony.

mf
let ring throughout

10	10	10	10	9	10	8	10	8	10	8	8	9	8	8	9	9
0	0					0	0	0	0	0	0	0	0	0	0	0

Verse

Gr. 1 tacet

D5 E5

F5 E5

D5 E5

F5 E5

f
let ring throughout

0	2	2	2	2	2	3	2	2	2	2	2	0	2	2	2	2	2	2	3	2	2	2	2	2

1. Melt in the sun,
2. Come join the cause,

melt in the sun!
come join the cause!

Riff B

Gr. 2 (dist.)

f
let ring throughout

0	2	2	2	2	2	3	2	2	2	2	2	0	2	2	2	2	2	2	3	2	2	2	2	2

D5 E5 F5 E5 D5 E5 F5 E5

Who wants to come with me and melt in the sun?
Who wants to come with me and come join the cause? }

End Riff B

D5 E5 F5 E5 D5 E5 F5 E5

Hide in the sky, hide in the sky!

D5 E5 F5 E5 D5 E5 F5 E5 D5

Who wants to come with me and hide in the sky?

Chorus

D5 C5 D5

You and me should go out - side and

Rhy. Fig. 1

let ring -----

Gtr. 2: w/ Rhy. Fig. 1

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

beat 'em, beat 'em, beat 'em, beat 'em, beat 'em, beat 'em. All pa - thet - ic

End Rhy. Fig. 1

P.M. -----|

6 5 6 5 6 5 6 5 6 5 6 5

C5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

flag wav - ing ig - nor - ant geeks and we'll eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em.

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

D5 C5 D5

You and me should go out - side and

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

beat 'em, beat 'em, beat 'em, beat 'em, beat 'em, beat 'em. All pa - thet - ic

To Coda ⊕

C5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

flag wav - ing ig - nor - ant geeks and we'll eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em.

Interlude

Gtr. 1: w/ Riff A (1st 4 meas.)

D5

Gtr. 2

Bridge
Gtr. 2 tacet
Bb5

Bb(#4)

Re - al - ize you're blind

Gtr. 1

pp

(0) 8 10 8 8 10 8 9 8 9 8

Dm

Bb5

and we're out of

7 7 7 7 9 9 9 9 10 10 10 10 9 10 8 10 8 10 8

Bb(#4)

Bb5

Bb(#4)

time, it - 'll show your mind.

8 9 8 9 8 8 10 8 10 8 9 8 9 8

Gtr. 1 tacet

D5

Gtr. 2

7 7

Interlude

Gtr. 2 tacet

F

Gtr. 4 (clean)

C7

Bb5

Gr. 4 (clean)

The musical score for guitar 4 (clean) is shown in standard notation. The melody begins with a quarter note on G4, followed by a dotted quarter note on A4, and then a half note on B4. A slur covers the next two measures, which contain a quarter note on C5, a quarter note on D5, and a quarter note on E5. The melody then continues with a quarter note on F5, a quarter note on G5, and a quarter note on A5. The fretboard diagram below the staff shows the corresponding fret numbers for each note: 15 for G4, 14 for A4, 15 for B4, 17 for C5, 15 for D5, and 15 for E5. The diagram is divided into two systems, each with three measures. The first system shows frets 15, 14, 15, 17, 15, and 15. The second system shows frets 15, 15, and 15. The diagram is labeled with 'mf' (mezzo-forte) and 'Gr. 4 (clean)'.

Rhy. Fig. 2

Gtr. 3 (clean)

Gtr. 3 (clean)

mp

14	14	14	14	14	14	14	14	0	17		14	14	15	15	15	0	15	15	15	15	15	15	15
15	15			15	15	15			14				14	14	14	0	13	13	13	13	13	13	12

15 15 14 14 17 15 14 15 14

End Rhy. Fig. 2

End Rhy. Fig. 2

15 15 15 15 15 15 15 15 0

14 14 14 14 14 14 14 14 0

14 14 14 14 14 14 14 14 0

Bb5

Musical score for guitar, showing a melody line and a fretboard diagram. The melody line is in G major (one sharp) and 4/4 time. The fretboard diagram shows the fret numbers for each note in the melody.

Melody Line:

- Measure 1: G4 (open), A4 (open), B4 (open), C5 (open) - tied to the next measure.
- Measure 2: C5 (open), B4 (open), A4 (open), G4 (open).
- Measure 3: G4 (open), A4 (open), B4 (open), C5 (open) - tied to the next measure.
- Measure 4: C5 (open), B4 (open), A4 (open), G4 (open).

Fretboard Diagram:

- Measure 1: 17, 15, 13, 13
- Measure 2: 15, 13, 12, 12
- Measure 3: 15, 13, 13, 13
- Measure 4: 15, 13, 13, 13

Bridge

Gtr. 2: w/ Riff B
Gtrs. 3 & 4 tacet

D5 E5 F5 E5 D5 E5 F5 E5 D5 E5 F5 E5

Melt in the sun, melt in the sun! Who wants to come with me and

Gtr. 3: w/ Rhy. Fig. 2

D5 E5 F5 E5 F C7

melt in the sun?

Gtr. 5 (clean) 8va

Gtr. 4 *divisi* *mp* 8va

Gtr. 6 (clean) *mp*

Gtr. 6 tacet

Bb5

Gtr. 2: w/ Riff B
Gtrs. 4 & 5 tacet

D5 E5 F5 E5

Hide in the sky,

Gtr. 5 *loco*

Gtr. 4 *loco*

D.S. al Coda
(no repeat)

D5 E5 F5 E5 D5 E5 F5 E5 D5 E5 F5 E5

hide in the sky. Who wants to come with me and hide in the sky? _____

Coda

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em.

Gtr. 2

P.M. _____

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em, eat 'em.

P.M. _____

Outro

Gtr. 1: w/ Riff A (1st 4 meas.)

Dm

It - 'll
(It - 'll)

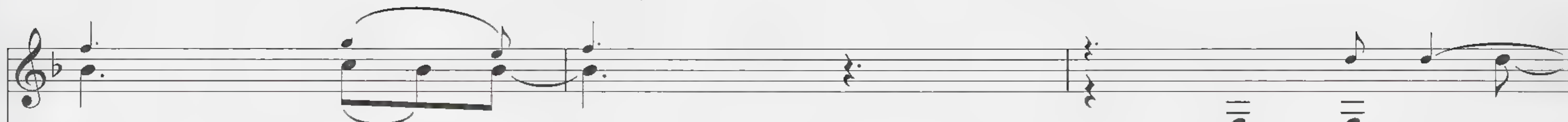
pp

Gr. 2 tacet

B \flat sus2

B \flat sus2(#4)

B \flat sus2

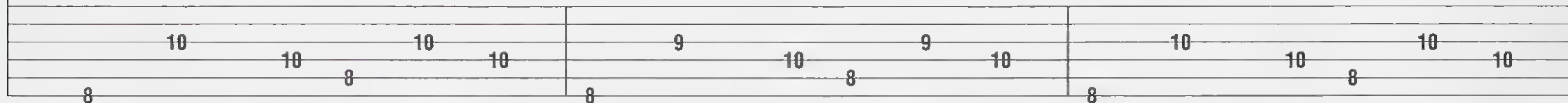


show
show

your _____ mind _____
your _____ mind

that you have _____
that you _____

Gr. 1

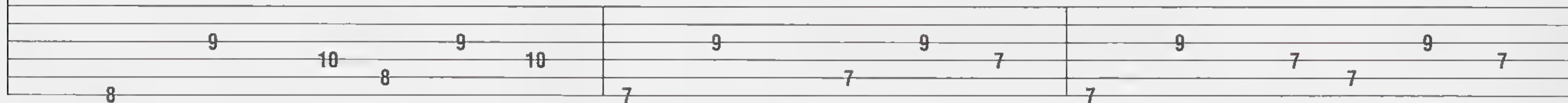
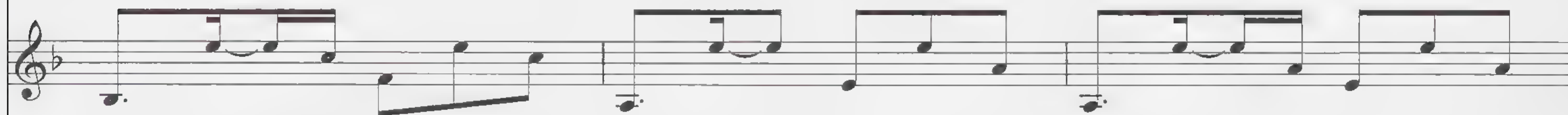


B \flat sus2(#4)

A5

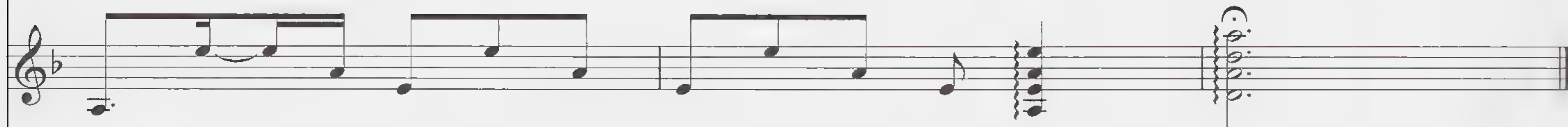
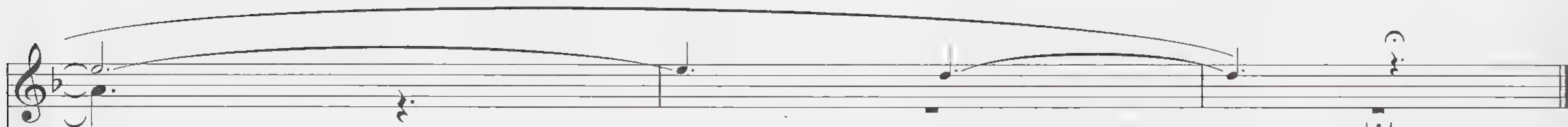


have _____ a _____ mind. _____ mind.) _____

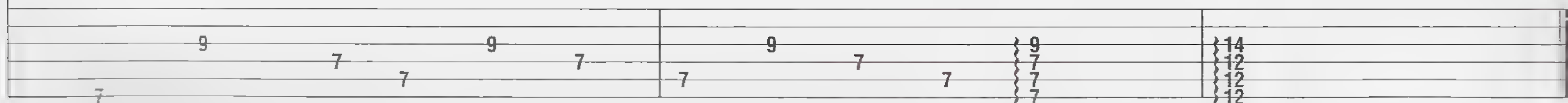


rit.

D5



rit.



Holy Mountains

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately ♩ = 147

*D5

D5/A

D5

Gsus2

Riff A

Gtr. 1 (clean)

mf
let ring throughout

*Chord symbols reflect implied harmony.

Dm/F

D5/A

D5/E

D5

End Riff A

Gtr. 1: w/ Riff A

D5/A

D5

Gsus2

Dm/F

D5/A

D5/E

Ah, _____ ah, _____ ah, _____ ah. _____

D5

B \flat 5

A5

D5

B \flat 5 A5

G5

D5

Rhy. Fig. 1

**Gtr. 2 (dist.)

f

**Doubled throughout

Verse

Gtr. 2 tacet

D5

E5

F5

G5

A5

Bb5

C5

D5

1. Can _____ you _____ feel their haunt - ing pres - ence?

Riff B

End Riff B

Gtrs. 1 & 3 (clean)

mf

w/ amplifier tremolo

0

2

3

5

7

8

10

12

Gtr. 3: w/ Riff B

E5

Can _____

you _____

Riff C

Gtr. 1

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

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10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

F5

G5

A5

Bb5

C5

D5

feel their haunt - ing pres - ence?

8va

End Riff C

13

10

13

10

13

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

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10

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10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

Chorus

Gtr. 1 tacet

Eb5

D5

F5

Eb5

D5

Li - ar! Kill - er! De - mon! Back to the riv - er Ar - as.

Gtr. 2 Rhy. Fig. 3

End Rhy. Fig. 3

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

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1

1

1

1

1

1

1

1

1

1

1

1

Interlude

Gtr. 2: w/ Rhy. Fig. 2

D5 Bb5 A5 D5 Bb5 A5 G5 F5 Bb5 A5 D5 E5 F5 E5

D.S. al Coda

Verse

Gtr. 1: w/ Riff C

Gtr. 3: w/ Riff B

D5 E5 F5 G5 A5 Bb5 C5 D5

2. Can you hear the ho - ly moun - tains?

Gtr. 2

pp

Coda

Interlude

End half-time feel

D5

Gtr. 1

10 11 13 15 10 11 13 15 10 11 13 15 10 11 13 15 10 11 13 15

Gtr. 3

0 1 3 5 0 1 3 5 0 1 3 5 0 1 3 5 0 1 3 5

Gtr. 2

Gtrs. 1 & 3 tacet

A5 Bb5 C5 D5 A5 Bb5 C5 D5 A5 Bb5 C5 D5 A5 Bb5 C5 D5

Gtr. 2

Gtr. 2: w/ Rhy. Fig. 1

D5 Bb5 A5 D5 Bb5 A5 G5 D5 F5 Bb5 A5 E5 F5 E5 D5

Bridge

Gtr. 2: w/ Rhy. Fig. 1 (1st 4 meas.)

D5 Bb5 A5 D5 Bb5 A5 G5 D5

They have all re - turned, — rest - ing on a moun - tain - side. —

F5 Bb5 A5 E5 F5 E5

We have learned — that you have no... —

Rhy. Fig. 5

End Rhy. Fig. 5

Gtr. 2: w/ Rhy. Fig. 1 (1st 4 meas.)

D5 Bb5 A5 D5 Bb5 A5 G5

Gtr. 2: w/ Rhy. Fig. 5

F5 Bb5

They have re - turned, — rest - ing on the moun - tain - side. — We have —

A5 E5 F5 E5 Eb5 D5 F5 Eb5 D5

learned that you have no hon - or! Mur-der - er! Sod-om - iz - er! — Back to the riv - er Ar - as.

Gtr. 2

1 1 1 1 1 1 1 1 1 1 0 3 1 0 19

Half-time feel

Gtr. 2: w/ Rhy. Fig. 4 (3 1/2 times)

Bb5 A5 G5 A5 D5 Bb5 A5 G5 A5

Free - dom. Free -

D5 Bb5 A5 G5 A5 D5

dom. We're free,

End half-time feel

Gtr. 2: w/ Rhy. Fig. 1 (1st 3 meas.)

Bb5 A5 G5 A5 D5 Bb5 A5 D5 Bb5 A5

free.

G5 D5 F5 Bb5 A5 E5 F5 E5 D5

Gtr. 2

10 10 10 10 10 10 2 2 2 2 3 2 0 19

*Pick in sixteenth-note rhythm

Outro

Half-time feel

D5 Bb5 A5 D5 Bb5 A5 G5 F5 Bb5 A5 E5 F5 E5

Oh, _____ oh. _____

rit.

rit.

18

0 8 7 7 7 0 12 12 8 7 5 5 5 3 8 7 21 2 3 2

Slower ♩ = 120

D5 D5/A D5 Gsus2

Oh, _____ oh, _____

Gtr. 1

Gtr. 2

0 0 0 0 0 8 7 0 0 7 0 0 12 0 0 12 8 7 5 0 0 5 0 0

Segue to "Vicinity of Obscenity"

Gtr. 2 tacet

Dm/F D5/A D5/E D5

oh, _____ oh. _____

rit.

3 0 0 3 8 7 0 0 7 0 0 2 0 0 3 2 0 0 0 0

Gtr. 3

Harm. amplifier tremolo off

7 7

Vicinity of Obscenity

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately fast ♩ = 112

D5

N.C.

Gtr. 1 (slight dist.)

The Intro section consists of two staves. The top staff is a guitar solo in 4/4 time, starting with a D5 chord and a steady glissando. The bottom staff is a bass line with a steady glissando. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The guitar solo is marked with a 'mf' dynamic and a 'steady gliss.' instruction. The bass line is marked with a 'mf' dynamic and a 'steady gliss.' instruction. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The guitar solo is marked with a 'mf' dynamic and a 'steady gliss.' instruction. The bass line is marked with a 'mf' dynamic and a 'steady gliss.' instruction.

The first guitar solo consists of two staves. The top staff is a guitar solo in 4/4 time, starting with a D5 chord and a steady glissando. The bottom staff is a bass line with a steady glissando. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The guitar solo is marked with a 'mf' dynamic and a 'steady gliss.' instruction. The bass line is marked with a 'mf' dynamic and a 'steady gliss.' instruction. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The guitar solo is marked with a 'mf' dynamic and a 'steady gliss.' instruction. The bass line is marked with a 'mf' dynamic and a 'steady gliss.' instruction.

The second guitar solo consists of two staves. The top staff is a guitar solo in 4/4 time, starting with a D5 chord and a steady glissando. The bottom staff is a bass line with a steady glissando. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The guitar solo is marked with a 'mf' dynamic and a 'steady gliss.' instruction. The bass line is marked with a 'mf' dynamic and a 'steady gliss.' instruction. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The guitar solo is marked with a 'mf' dynamic and a 'steady gliss.' instruction. The bass line is marked with a 'mf' dynamic and a 'steady gliss.' instruction.

Gtr. 1 tacet

D5 Ab5 Bb5 Ab5 D5 G5 Ab5 G5 D5 Ab5 Bb5 Ab5 F5 G5 Ab5 G5 D5 Ab5 Bb5 Ab5 D5 G5 Ab5 G5 D5 Ab5 Bb5 Ab5 F5 G5 Ab5 G5

The vocal line consists of two staves. The top staff is a vocal melody in 4/4 time, starting with a D5 chord and a steady glissando. The bottom staff is a bass line with a steady glissando. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The vocal melody is marked with a 'mf' dynamic and a 'steady gliss.' instruction. The bass line is marked with a 'mf' dynamic and a 'steady gliss.' instruction. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The vocal melody is marked with a 'mf' dynamic and a 'steady gliss.' instruction. The bass line is marked with a 'mf' dynamic and a 'steady gliss.' instruction.

Li - ar!

Rhy. Fig. 1

End Rhy. Fig. 1

*Gtr. 2 (dist.)

The rhythm guitar part consists of two staves. The top staff is a rhythm guitar part in 4/4 time, starting with a D5 chord and a steady glissando. The bottom staff is a bass line with a steady glissando. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The rhythm guitar part is marked with a 'mf' dynamic and a 'steady gliss.' instruction. The bass line is marked with a 'mf' dynamic and a 'steady gliss.' instruction. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The rhythm guitar part is marked with a 'mf' dynamic and a 'steady gliss.' instruction. The bass line is marked with a 'mf' dynamic and a 'steady gliss.' instruction.

*Doubled throughout

Gtr. 2: w/ Rhy. Fig. 1

D5 Ab5 Bb5 Ab5 D5 G5 Ab5 G5 D5 Ab5 Bb5 Ab5 F5 G5 Ab5 G5 D5 Ab5 Bb5 Ab5 D5 G5 Ab5 G5 D5 Ab5 Bb5 Ab5 F5 G5 Ab5 G5

Li - ar! _____

Verse

Gtr. 2 tacet

*F#m

1. Ba - nan - a, ba - nan - a, ba - nan - a, ter - ra cot - ta, ba - nan - a, ter - ra cot - ta, ter - ra cot - ta pie.

Gtr. 1

Riff A

End Riff A

P.M. _____

4 6 7 4 6 7 4 6 7 5 4 7 6 4 6 7 5 4 7 6 5 4 7 6 4

*Chord symbols reflect implied harmony.

Gtr. 1: w/ Riff A

Ba - nan - a, ba - nan - a, ba - nan - a, ter - ra cot - ta, ba - nan - a, ter - ra cot - ta, ter - ra cot - ta pie.

D5 Ab5 Bb5 Ab5 D5 G5 Ab5 G5 D5 Ab5 Bb5 Ab5 F5 G5 Ab5 G5 F#m

Is there a per - fect way of hold - in' you, ba - by? Ah. _____

Gtr. 1

Riff B

End Riff B

P.M. _____

Gtr. 2

divisi

Rhy. Fig. 2

End Rhy. Fig. 2

0 6 8 6 0 5 6 5 0 6 8 6 3 5 6 5 5 4 7 6 5 4 7 6 5 4 7 6 4

Gtr. 1: w/ Riff B (2 times)

Gtr. 2: w/ Rhy. Fig. 2 (3 times)

D5 Ab5 Bb5 Ab5 D5 G5 Ab5 G5 D5 Ab5 Bb5 Ab5 F5 G5 Ab5 G5 F#m

Vi - cin - i - ty of ob - scen - i - ty in your eyes. Ter - ra cot - ta, ter - ra cot - ta, ter - ra cot - ta pie.

D5 Ab5 Bb5 Ab5 D5 G5 Ab5 G5 D5 Ab5 Bb5 Ab5 F5 G5 Ab5 G5 F#m

Is there a per - fect way of hold - in' you, ba - by? Ah. _____

D5 Ab5Bb5 Ab5 D5 G5 Ab5 G5 D5 Ab5 Bb5 Ab5 F5 G5 Ab5 G5 F#m

Vi - cin - i - ty of ob - scen - i - ty in your eyes. Ter - ra cot - ta pie, hey! Ter - ra cot - ta pie, hey!

Gtr. 1

Riff C

P.M. -----

P.M. -----

5 4 7 6 4 4 5 4 7 6 4

Chorus

Gtr. 1 tacet

F#5 G#5 A5 F#5 G#5 A5 F#5 G#5 A5 F#5 G#5 A5 D5 C#5 A5 G#5

Ter - ra cot - ta pie, hey! Ter - ra cot - ta pie. Ba - nan - a, ba - nan - a, ba - nan - a, ba - nan - a, ter - ra cot - ta,

End Riff C

Rhy. Fig. 3

Gtr. 2

P.M. ----- P.M. ----- P.M. -----

5 4 7 6 4 4 5 4 7 6 4 4 6 7 4 6 7 4 6 7 4 6 7 5 4 7 6 6

*Doubled one octave higher 2nd time.

F#5 G#5 A5 D5 C#5 A5 G#5 F#5 D5 C#5 A5 G#5 F#5

G#5 A5 F#5 G#5 A5 F#5 G#5 A5 F#5 G#5 A5 D5 C#5 A5 G#5

ba - nan - a, ter - ra cot - ta, ter - ra cot - ta pie. Ba - nan - a, ba - nan - a, ba - nan - a, ba - nan - a, ter - ra cot - ta,

End Rhy. Fig. 3

Rhy. Fig. 4

P.M. ----- P.M. -----

4 6 7 5 4 7 6 4 5 4 7 6 4 4 4 6 7 4 6 7 4 6 7 4 6 7 5 4 7 6 6

Bridge

Gtr. 2 tacet

F#5 G#5 A5 D5 C#5 A5 G#5 F#5 D5 C#5 A5 G#5 F#5 N.C.

G5 A5 B5 Bm

ba - nan - a, ter - ra cot - ta, ter - ra cot - ta pie. Do we all

End Rhy. Fig. 4

Rhy. Fig. 5

*Gtr. 3 (slight dist.)

P.M. -----

mf
w/ wah-wah

4 6 7 5 4 7 6 4 5 4 7 6 4

5 7 9 7 7

*Two gtrs. arr. for one.

B5 A5 G5 Gmaj7 G5 A5 B5 Bm B5 A5 G5 Gmaj7

learn de - feat from the whores with bad feet?

End Rhy. Fig. 5

7 7 7 7 7 7 7 7 7 7 7 7 7 7

To Coda

1st time, Gtr. 3: w/ Rhy. Fig. 5

2nd time, Gtr. 3: w/ Rhy. Fig. 5 (1st 2 meas.)

G5 A5 B5 Bm B5 A5 G5 Gmaj7 G5 A5 B5 Bm

Beat the meat, treat the feet to the sweet

*(Beat the meat.)

*Sing 1st time only.

Verse

Gtr. 1: w/ Riff A (2 times)

B5 A5 G5 Gmaj7 F#m

milk - y seat.

2. Ba-nan-a, ba-nan-a, ba-nan-a, ter-ra cot-ta, ba-nan-a, ter-ra cot-ta, ter-ra cot-ta pie.



Ba - nan - a, ba - nan - a, ba - nan - a, ter - ra cot - ta, ba - nan - a, ter - ra cot - ta, ter - ra cot - ta pie.

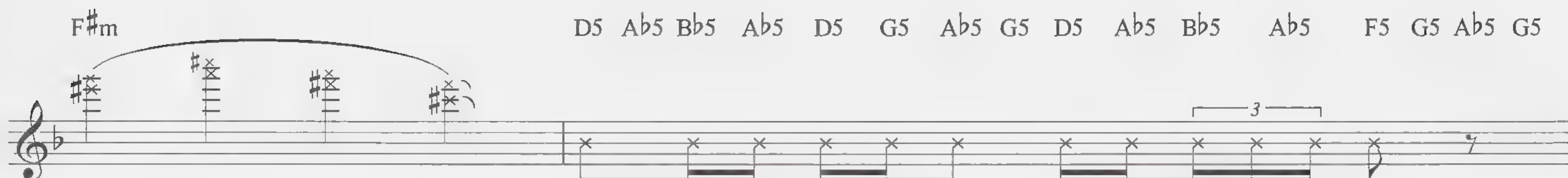
Gtr. 1: w/ Riff B
Gtr. 2: w/ Fhy, Fig. 2 (2 times)

D5 Ab5 Bb5 Ab5 D5 G5 Ab5 G5 D5 Ab5 Bb5 Ab5 F5 G5 Ab5 G5



Is there a per - fect way of hold - in' you, ba - by?

*w/ voc. effects



Ah. Vi - cin - i - ty of ob - scen - i - ty in your eyes.

D.S. al Coda

Gtr. 1: w/ Riff C

F#m



Ter - ra cot - ta pie, hey! Ter - ra cot - ta pie, hey! Ter - ra cot - ta pie, hey! Ter - ra cot - ta pie.

⊕ Coda

G5 A5 B5 Bm B5 A5 G5



to the _____ sweet _____ milk - y _____ seat. _____

Gtr. 3



A5

D5 Ab5 Bb5 Ab5 D5 G5Ab5G5 D5 Ab5 Bb5 Ab5 F5 G5Ab5G5 D5 Ab5 Bb5 Ab5 D5 G5 Ab5G5 D5 Ab5 Bb5 Ab5 F5 G5 Ab5G5

Li - ar! _____

8va

15/17 15 15/17 15 15/17 15 15/17 15

D5 Ab5Bb5Ab5 D5 G5 Ab5 G5 D5 Ab5Bb5Ab5 F5 G5 Ab5 G5 D5 Ab5Bb5Ab5 D5 G5 Ab5 G5 D5 Ab5Bb5Ab5 F5 G5 Ab5 G5

Li - ar! _____

Gtr. 4

8va

15/17 15 15/17 15 15/17 15 15/17 15

Gtr. 2

0 6 8 6 0 5 6 5 0 6 8 6 3 5 6 5 0 6 8 6 0 5 6 5 0 6 8 6 3 5 X X

Outro-Chorus

Gtr. 2: w/ Rhy. Fig. 3 (3 times)
* Gtr. 4 tacet

F#5G#5 A5 F#5G#5 A5 F#5G#5 A5 F#5G#5 A5 D5 C#5 A5 G#5 F#5G#5 A5 D5 C#5 A5 G#5F#5 D5 C#5 A5 G#5F#5

8va

Ba - nan - a, ba - nan - a, ba - nan - a, ba - nan - a, ter - ra cot - ta, ba - nan - a, ter - ra cot - ta, ter - ra cot - ta pie.

*Regenerated notes from delay are electronically sustained (ray gun sound).
Pitch and oscillation are increased via the speed control.
See "The Straight Meats" for "Sonic Love Human".

G#5 A5 F#5 G#5 A5 F#5 G#5 A5 F#5 G#5 A5 D5 C#5 A5 G#5 F#5 G#5 A5 D5 C#5 A5 G#5 F#5 D5 C#5 A5 G#5 F#5

8va

Ba - nan - a, ba - nan - a, ba - nan - a, ba - nan - a, ter - ra cot - ta, ba - nan - a, ter - ra cot - ta, ter - ra cot - ta pie.

G#5 A5 F#5 G#5 A5 F#5 G#5 A5 F#5 G#5 A5 D5 C#5 A5 G#5 F#5 G#5 A5 D5 C#5 A5 G#5 F#5 D5 C#5 A5 G#5 F#5

8va

Ba - nan - a, ba - nan - a, ba - nan - a, ba - nan - a, ter - ra cot - ta, ba - nan - a, ter - ra cot - ta, ter - ra cot - ta pie.

Gtr. 2: w/ Rhy. Fig. 4

G#5 A5 F#5 G#5 A5 F#5 G#5 A5 F#5 G#5 A5 D5 C#5 A5 G#5 F#5 G#5 A5 D5 C#5 A5 G#5 F#5 D5 C#5 A5 G#5 F#5 N.C.

8va

Ba - nan - a, ba - nan - a, ba - nan - a, ba - nan - a, ter - ra cot - ta, ba - nan - a, ter - ra cot - ta, ter - ra cot - ta pie.

Gtr. 5

Segue to "She's Like Heroin"

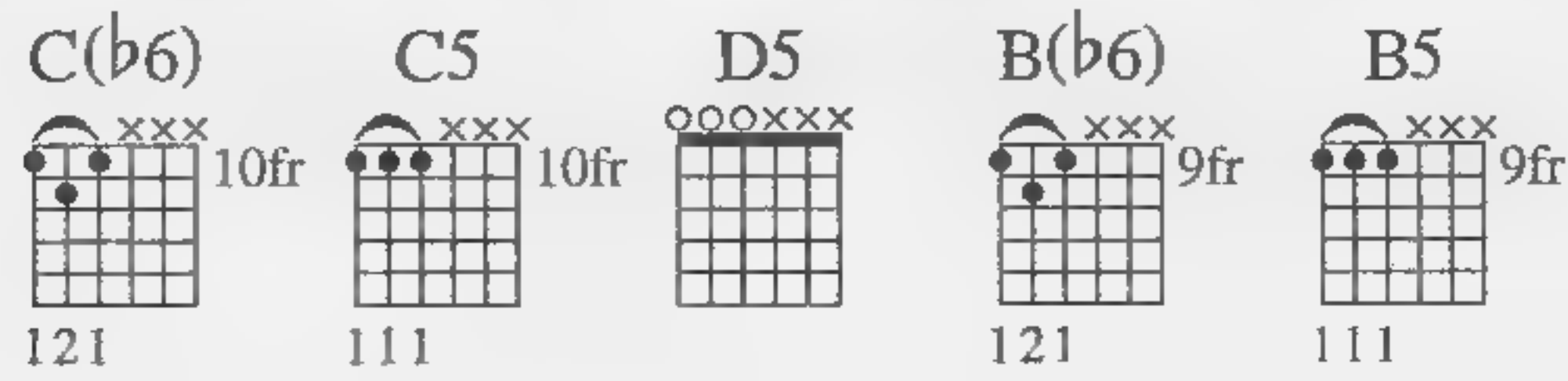
Free time

(7) (7) 9 11 (11) (11) X

*Microphonic fdbk. not caused by string vibration

She's Like Heroin

Words and Music by Daron Malakian and Serj Tankian



Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Fast ♩ = 194

*C(b6) B(b6)

Gtr. 1 (dist.)

mf **fdbk. P.S. fdbk.

TAB

Pitch: D
**Microphonic fdbk., not caused by string vibration.

Riff A End Riff A

Gtr. 2 (slight dist.)

mf slight P.M.

TAB

*Chord symbols reflect implied harmony.

Gtr. 2: w/ Riff A (2 times)

C(b6)

B(b6)

Gtr. 1 tacet

C(b6)

B(b6)

Gtr. 1

fdbk.

TAB

Pitch: C \sharp

Gtr. 2

slight P.M.

(cont. in slashes)

TAB

Verse

[illegible]

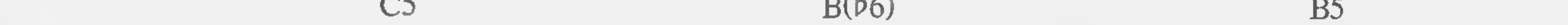
*Two gtrs. arr. for one.

Gr. 2: w/ Rhy. Fig. 1 (2 times)
Gr. 3: w/ Rhy. Fig. 1A (3 times)

C(b6) C5 B(b6) B5

I'm _____ look - ing for some help, _____ I need some - one to save her ass.

C(b6) C5 B(b6) B5



Chi - nese _____ tricks in rooms with ghosts of hook - er girl - ie dudes. _

C(b6) C5 B(b6) B5



Me and her - o - in, may - be we can make some cash sell - ing

[illegible]

Chorus

B5 A5 B5 C5 D5 C5 Eb5 D5 C5 B5 N.C. B5 A5 B5 C5 D5 C5 Eb5 D5 C5 B5 N.C.

ass. Sell-ing ass for her - o - in. Ass. Sell - ing ass for her - o - in.

Gtr. 2

9	9	7	9	10	12	10	13	12	10	9	X	9	9	7	9	10	12	10	13	12	10	9	10	12	10	13	12	10	9
9	9	7	9	10	12	10	13	12	10	9	X	9	9	7	9	10	12	10	13	12	10	9	10	12	10	13	12	10	9
9	9	7	9	10	12	10	13	12	10	9	X	9	9	7	9	10	12	10	13	12	10	9	10	12	10	13	12	10	9

To Coda

B5 A5 B5 C5 D5 C5 Eb5 D5 C5 B5 N.C. B5 A5 B5 C5 D5 C5 Eb5 D5 C5 B5 N.C.

Ass! Sell-ing ass for her - o - in. Ass! Sell-ing ass for her - o - in.

X	9	9	7	9	10	12	10	13	12	10	9	X	9	9	7	9	10	12	10	13	12	10	9	10	12	10	13	12	10	9
X	9	9	7	9	10	12	10	13	12	10	9	X	9	9	7	9	10	12	10	13	12	10	9	10	12	10	13	12	10	9
X	9	9	7	9	10	12	10	13	12	10	9	X	9	9	7	9	10	12	10	13	12	10	9	10	12	10	13	12	10	9

Verse

Gtr. 2: w/ Rhy. Fig. 1 (3 times)

*Cmaj7#5

C6#5

B7b13

B6b13

2. She wants noth-ing more but to be a lit - tle whore.

Rhy. Fig. 3

End Rhy. Fig. 3

12	12	12	12	12	12	12	10	10	10	10	10	10	10	10	10	10	9	9	9	9	9	9	9	9	9	9	9	9	9
13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	12	12	12	12	12	12	12	12	12	12	12	12	12
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	9	9	9	9	9	9	9	9	9	9	9	9	9

*Chord symbols reflect overall harmony.

Gtr. 3: w/ Rhy. Fig. 3 (3 times)

Cmaj7#5

C6#5

B7b13

B6b13

12	12	12	12	12	12	12	10	10	10	10	10	10	10	10	10	10	9	9	9	9	9	9	9	9	9	9	9	9	9
13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	12	12	12	12	12	12	12	12	12	12	12	12	12
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	9	9	9	9	9	9	9	9	9	9	9	9	9

She's like her - o - in, _____ sip - ping through a lit - tle glass. _____

Gtr. 2: w/ Rhy. Fig. 2

I'm _____ look - ing for some help, _____ I need some - one to make some cash sel - ling

Interlude

C(b6)

C(b6) B(b6)

slight P.M. ----- (cont. in slashes)

La, la, la, la, la, _____ la, _____ la, _____ la, _____ la, _____

Gtr. 2: w/ Rhy. Fig. 4 (3 times)

C(b6)

B(b6)

La, la, la, la, la, _____ la, la, _____ la, la. _____

La, _____ la, la. _____

8va -----

19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	20	21
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	17	18
17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	18

C(b6)

B(b6)

Ah. _____

Ah. _____

8va -----

21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	21
20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	20	
18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	18	
18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	18	

C(b6)

B(b6)

Ah. _____

Ah.) _____

8va -----

21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20
20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19
18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17
18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17

Verse

Gtr. 3 tacet

C(b6)

C5

B(b6)

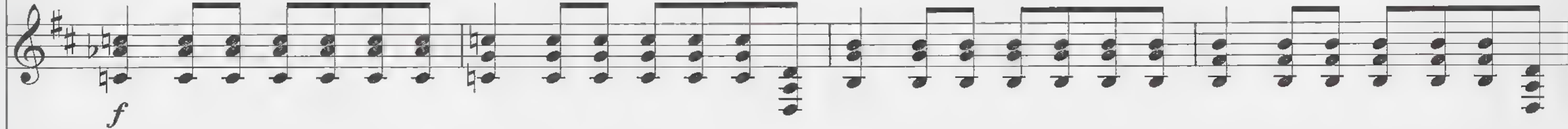
B5



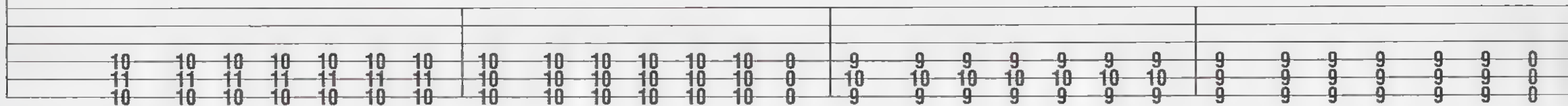
3. She's like her - o - in sip - ping through a lit - tle glass.

Rhy. Fig. 5

*Gtr. 4 (dist.)



f



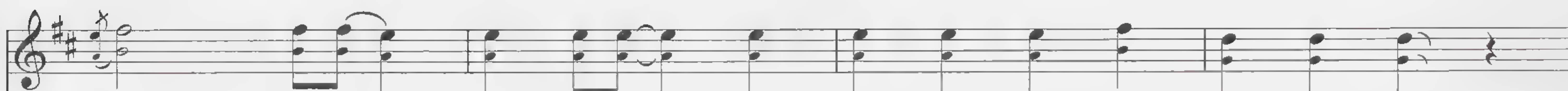
*Doubled throughout

Am6

Am

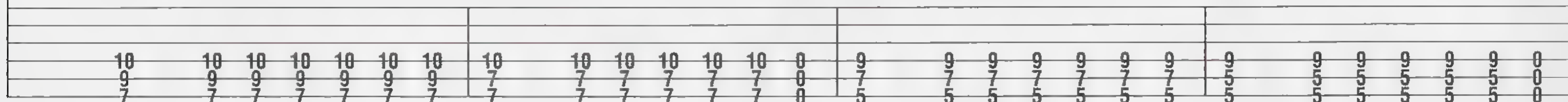
G6

G



I'm look - ing for some help, I need some - one to save her ass.

End Rhy. Fig. 5



Gtr. 4: w/ Rhy. Fig. 5 (2 3/4 times)

C(b6)

C5

B(b6)

B5



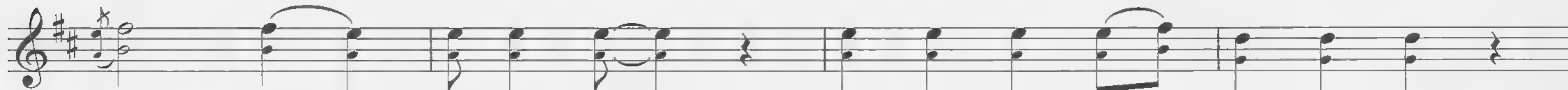
She wants noth - ing more but to be a lit - tle whore.

Am6

Am

G6

G



He wants noth - ing less but to wear a lit - tle dress.

Csus2(b6)

Cm

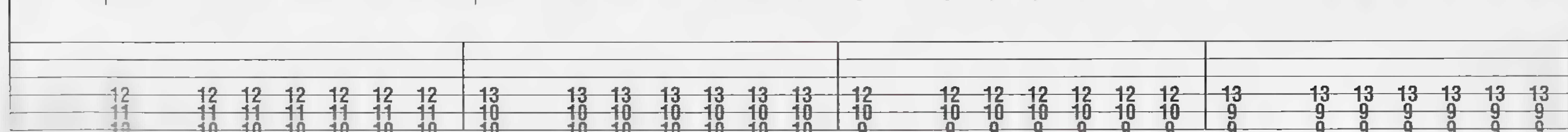
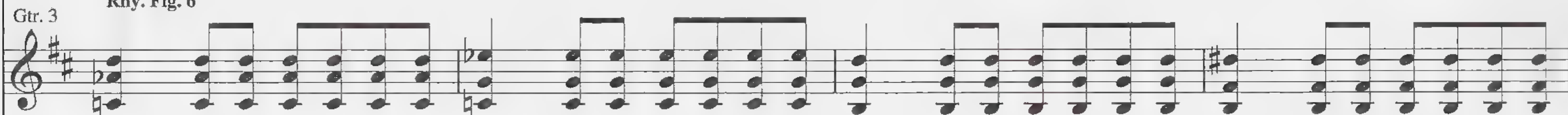
Bmb6

B



She's like her - o - in sip - ping through a lit - tle glass.

Rhy. Fig. 6



Am13 G⁶ Gadd9 C^{sus}2(b6)

I'm look - ing for some help, I need some - one to save her ass. Chi - nese

End Rhy. Fig. 6

let ring ----- let ring -----

11 10 10 10 11 10 10 10 12 12

Cm Bmb6 B Am13

tricks in rooms with ghosts of hook - er girl - ie dudes. Me and _____ her - o - in, _____

G⁶ Gadd9 Gtr. 4 tacet C(b6) C5 B(b6)

may - be we can make some cash. She's like _____ her - o - in _____ sip - ping through a _____

Gtr. 4 Gtr. 2

let ring ----- let ring -----

9 7 5 9 7 5 9 7 5 9 7 5 9 7 5 11 11 10 10 10 10 10 9 10 9

B5 A6 A5 G6 rit. G5

lit - tle glass, _____ I'm look - ing _____ for some help, _____ I need some - one to save my ass.

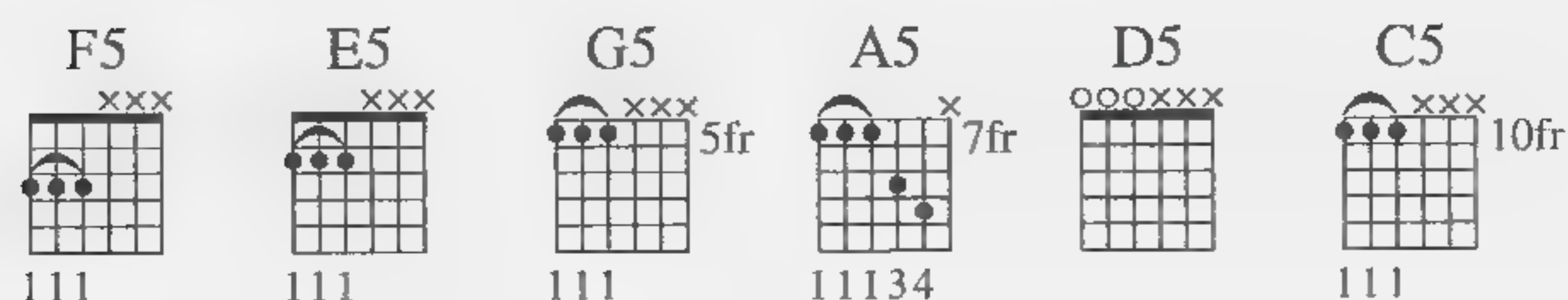
rit.

let ring ----- let ring ----- let ring -----

9 9 9 9 7 9 7 7 7 5 7 5 5 5 5

Lonely Day

Words and Music by Daron Malakian and Serj Tankian



Gtrs. 1 & 3-7: Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Gtr. 2: Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately $\text{♩} = 76$

**Am

F \sharp

C

E7

Riff A

End Riff A

*Gtr. 1 (clean)

*Two gtrs. arr. for one.

**Chord symbols reflect implied harmony.

Verse

Gtr. 1: w/ Riff A (4 times)

Am

F \sharp

C

E7

Am

F \sharp

C

E7

Am

F \sharp

C

E7

Am

F \sharp

C

E7

Chorus

A5 D5 F5 D5 C5 D5 E5 D5 A5 D5

Gtr. 2: w/ Rhy. Fig. 1

The most lone - li - est day of my life. The most

Rhy. Fig. 1

*Gtr. 2 (dist.)

End Rhy. Fig. 1

f

10 10 0 3 3 0 10 10 0 2 2 0

9 9 0 3 3 0 10 10 0 2 2 0

7 7 0 3 3 0 10 10 0 2 2 0

7 7 0 3 3 0 10 10 0 2 2 0

*Doubled throughout

Verse

F5 D5 C5 D5 E5 D5 Am F#9

Gtr. 1: w/ Riff A (4 times)

lone - li - est day of my life. 2. Such a lone - ly day

C E7 Am F#9 C

should-n't ex - ist. It's a day that I'll nev - er miss.

E7 Am F#9 C E7

Such a lone - ly day, and it's mine.

Gtr. 3 (clean)

mf

12 13 12 13 13/15 13 13 12

Gtr. 4 (clean)

mf

Gtr. 5 (clean)

divisi

mf

13 14 13 14 14/16 14 14 13

14 15 14 15 15/17 15 15 15\14

Gtrs. 3-5 tacet

Am F₉ C E7

The most lone - li - est day of my life. _____

Bridge

F5 E5 G5 A5 D5 F5 E5

Gtr. 2

Gtr. 6 (clean) *mf*

And if you go, I wan-na go with you. — And if you die, —

Gtr. 3 *divisi*

17 17 17	16	15 15 15	12 15 13	17 17 17	16
13 13 13	12			13 13 13	12

Gtr. 4

Gtr. 5 *divisi*

10 10 10	9	7 7 7	8 7 10	10 10 10	9
10 10 10	7		10 8 9	10 10 10	7

G5 A5 D5 F5 E5 D5

P.M. —————

I wan-na die with you. — Take — your — hand and walk a —

Gtr. 3

Gtr. 4

Gtr. 5

13 (13) 12	13 15 13	13	13	12 12	12 12

10 10 8	10 12 10	10	10	9 9	9 9
9 (9) 7	9 10 9	9	9	7 7	7 7

D5

End Rhy. Fig. 2

[illegible]

F5

D5

C5

D5

8va

Gtr. 3

loco

Gtr. 3



loco

19	20	19	17	19	17	15	17	15	13	15	13	12	13	12	15	12	15	13	15	13	12	13	12	14	12	14	12	13	15	12	13	15	13	12	15
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

Gtr. 7

The first staff of music is written on a five-line treble clef. It contains a sequence of eighth notes. The first six notes are grouped into three pairs of three, each pair marked with a bracket and the number '3' below it. The next three notes are also grouped in a pair of three with a bracket and '3' below it. The final three notes are grouped in a pair of three with a bracket and '3' below it. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137,

12	13	12		12		15	13	15	13	12	13	12		12		14		14	12	14	12		15		12		15	14	15	14	12	14	15		12		14		12	13	15	13	12		14
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Gtr. 4

The first staff of music is written on a five-line treble clef. It contains a sequence of 15 eighth notes, organized into five groups of three. Each group of three notes is bracketed underneath with a '3' below it, indicating a triplet. The notes are: G4, A4, B4 (first triplet); C5, D5, E5 (second triplet); F5, G5, A5 (third triplet); B5, C6, D6 (fourth triplet); and E6, F6, G6 (fifth triplet). The notes are beamed together in each triplet.

[illegible]

E5

D5

A5

D5

[illegible][illegible]

Exercise 1 is a musical exercise on a treble clef staff. It consists of a continuous sequence of eighth notes. The notes are grouped into triplets, indicated by a bracket with the number '3' underneath. The sequence starts on a middle C (C4) and moves stepwise up the scale, then down, and then up again, covering a range of two octaves. The exercise is marked with a tempo of 'Allegretto' and a time signature of 3/8.

10	12	9	10	12	10	9	12	10	12	9	10	12	10	9	12	10	12	9	10	12	10	9	12	10	12	9	10	12	10	9	12
----	----	---	----	----	----	---	----	----	----	---	----	----	----	---	----	----	----	---	----	----	----	---	----	----	----	---	----	----	----	---	----

F5 D5 C5 D5

13 15 12 13 15 13 12 15 13 15 12 13 15 13 12 15 13 15 12 13 15 13 12 15

13 14 12 13 15 13 12 14 13 14 12 13 15 13 12 14 13 14 12 13 15 13 12 14

10 12 9 10 12 10 9 12 10 12 9 10 12 10 9 12 10 12 9 10 12 10 9 12

E5 D5 Chorus A5 D5 F5 D5

Rhy. Fig. 3

Gtr. 2

(cont. in notation)

The most lone - li - est day of my

Gtr. 5

Gtr. 6 divisi

17 10

Gtr. 3

Gtr. 4

13 15 12 13 15 13 12 15 13 15 12 13 15 13 12 15 13 15 12 13 15 13 12 15

13 14 12 13 15 13 12 14 13 14 12 13 15 13 12 14 13 14 12 13 15 13 12 14

10 12 9 10 12 10 9 12 10 12 9 10 12 10 9 12 10 12 9 10 12 10 9 12

Gtrs. 3-7 tacet

Gtr. 2: w/ Rhy. Fig. 3

C5

D5

E5

A5

D5

F5

D5

life. _____ The most lone - li - est day of my

End Rhy. Fig. 3

Gtr. 2

10 10 10 0 2 2 2 2 2 2 3 2 0 5 0

Gtr. 2: w/ Rhy. Fig. 2 (1 1/2 times)

C5

D5

E5

A5

D5

F5

D5

life. _____ The most lone - li - est day of my

C5

D5

E5

D5

A5

D5

F5

D5

life _____ (Ah.) _____

Outro-Verse

Gtr. 1: w/ Riff A (1 1/2 times)

Gtr. 2 tacet

C5

D5

E5

D5

Am

F⁶₉

Such a lone - ly day, _____

Gtr. 2

10 10 10 0 2 2 2 0 7 7 7

C E7 Am F⁹

and it's mine. It's a day that I'm glad I _____ sur -

Slowly ♩ = 65

C E7 A

rit. rit.

vived. _____

Gtr. 3

rit.

8va 7

Harm.

rit.

Pitch: E

Gtr. 4

rit.

mp *rit. steady gliss.* *p*

w/ dist. w/ slide

20 17

*Vol. swell

Gtr. 5

rit.

mp *rit. steady gliss.* *p*

w/ dist. w/ slide

16 14

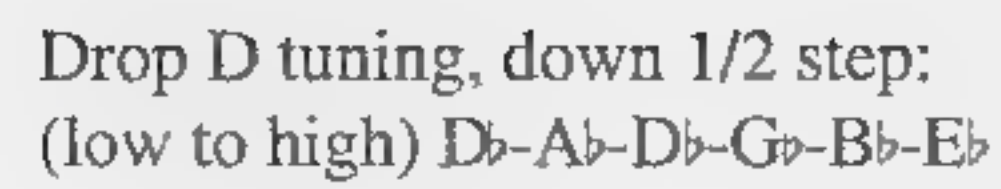
**Vol. swell

Gtr. 1

rit. rit.

3 2 0 1 0 0 0 0 1 0 1 0 10 7 9 7 10

Words and Music by Daron Malakian and Serj Tankian



Moderately slow ♩ = 75

Dm

Gtr. 1 (clean)

*Chord symbols reflect implied harmony.

Dm

End Riff A

Gm

Dm

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Verse

Gtrs. 1-3 tacet

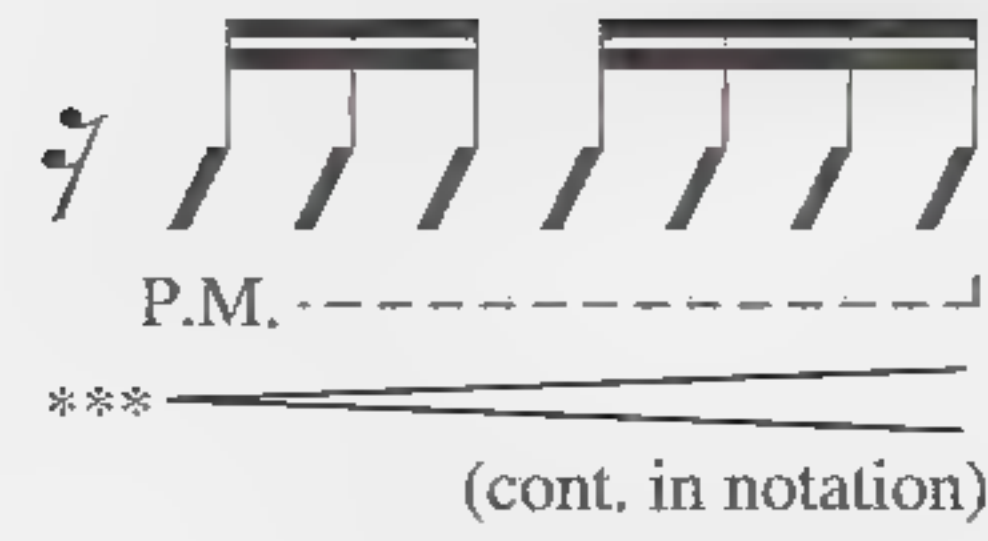
G5

F5 E5

Dsus2

D5

Gtr. 4
(dist.)



1. Dead men ly - ing _ on the
2. Young men stand - ing _ on the

Riff B

End Riff B

Gtr. 2 (dist.)

* w/ slide *mp*

20

17

*Vol. swell

Riff B1

End Riff B1

Gtr. 3 (dist.)

** w/ slide *mp*

16

14

**Vol. swell

Gtr. 1

Gtr. 4

f

12 14 12 14 12 14 12 14 12 12 12 12 12 12 12

12 15 12 15 12 12 12 12 12 12 12 12 12 12 12

5 3 2 0 5 3 2 0 5 3 2 0 5 3 2 0

***Vol. swell

D5

Bb5 C5

G5

F5 E5

D5

Bb5 C5

bot - tom of the grave, _
top of their own graves, _

won - der - ing when sav - ior comes
won - der - ing when Je - sus comes

is he gon - na be saved? _
are they gon - na be saved? _

Gtr. 4

Gm7

B \flat maj7 Am7 Dm

May - be you're a jok - er, may - be you de - serve to _____ die. } They were ____
May - be you're a mourn - er, may - be you de - serve to _____ die. }

Gtr. 1: w/ Riff A (2 times)

Gm

cry - ing when their sons left,

8va -

[illegible][illegible]

Dm

God is wear - ing black. _____ He's

8va -

[illegible][illegible]

gone so far to find no hope, he's

The first staff of music is written on a five-line treble clef. It begins with a series of eighth notes, starting on the first line (F4) and ascending stepwise to the fifth line (C5). This is followed by a series of eighth notes descending stepwise from C5 back down to F4. The staff concludes with a final eighth note on F4.

The first system of musical notation for 'The Song of the Lark' is presented on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, rhythmic style, consisting of a series of eighth and sixteenth notes. The notation is divided into four measures by vertical bar lines. The first measure contains four eighth notes, the second measure contains four eighth notes, the third measure contains four eighth notes, and the fourth measure contains four eighth notes. The notes are all eighth notes, and the rhythm is consistent throughout the system.

nev - er com - ing back. They were _____

[illegible][illegible][illegible]

2nd time, Gtrs. 2 & 3: w/ Riffs B & B1

A7sus4

Dm

gone so far to find the truth, he's nev - er go - ing home. _____

Interlude

G5

F5

E5

Rhy. Fig. 1

*Gtr. 8
(dist.)

mf

(Ah. _____
(Ah.) _____

Riff E

Gtr. 7

11 11 11 11 11 11 11 11 11 11 11 11 10 10 11 11 13 13 13 13 11 11 10 10 11 11 11 11 10 10 11 11

Riff E1

Gtr. 9 (clean)

mf

12 12 12 12 12 12 12 12 12 12 12 12 10 10 12 12 14 14 14 14 12 12 10 10 12 12 12 12 10 10 12 12

*Doubled throughout

D5

10 10 10 10 10 10 10 10 10 10 10 10 10 10 11 11 10 10 10 10 10 10 10 10 10 10 10 10 12 12 14 14

10 10 10 10 12 12 12 12 12 12 12 12 10 10 12 12 10 10 10 10 12 12 12 12 12 12 12 12 9 9 10 10

A5

D5

E5

F5

E5

End Rhy. Fig. 1

End Riff E

12 12 12 12 9 9 9 9 9 9 9 9 12 12 14 14 12 12 12 12 9 10 9 12 9 10 10 10 10 10 10 10 12 12 12 12 12 12 12 12 14 14 14 14 14 14 14 14 12 12 12 12 12 12 12 12

End Riff E1

9 9 9 9 11 11 11 11 11 11 11 11 11 11 9 9 10 10 9 9 9 9 11 12 11 9 11 12 12 12 12 12 12 12 12 9 9 9 9 9 9 9 9 10 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9

Gtrs. 7 & 9: w/ Riffs E & E1
 Gtr. 8: w/ Rhy. Fig. 1

G5

F5

E5

Oh.)

8va

Gtr. 5

18 18 18 18 18 18 18 18 18 18 18 18 18 18 18 17 17 17 17 18 20 18 18 18 18 20 18

Gtr. 6

18 18 18 18 18 18 18 18 18 18 18 18 18 18 18 17 17 17 17 17 17 17 17 17 20 20 20 20 20 20 20 20

D5

Musical score for exercise D5. The score consists of three systems, each with a treble clef staff, a middle staff, and a bottom staff. The top staff features a long melodic line with a fermata at the end. The middle staff contains a sequence of notes, with a dashed line labeled '8va' above it. The bottom staff contains a sequence of notes, with a dashed line labeled '8va' below it. The notes are numbered 17, 18, and 19.

A5

Musical score for exercise A5. The score consists of three systems, each with a treble clef staff, a middle staff, and a bottom staff. The top staff features a long melodic line with a fermata at the end. The middle staff contains a sequence of notes, with a dashed line labeled '8va' above it. The bottom staff contains a sequence of notes, with a dashed line labeled '8va' below it. The notes are numbered 15, 17, and 18.

G5

D5

all grow up _____ to die. _____

15 15 15 15 15 15 15 15 15 15 15 15 15 15 13 13 13 13 13 13 13 13 13 13 13 13 13

17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 15 15 15 15 15 15 15 15 15 15 15 15 15

E5

There is no one here but

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 17 17 17 17 15 15 15 15 13 13 13 13 15 15 15 15

15 15 15 15 15 15 15 15 17 17 17 17 17 17 17 17 18 18 18 18 17 17 17 17 15 15 15 15 17 17 17 17

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: D A D E G
open 3fr

Strings: high E B G D A E low

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

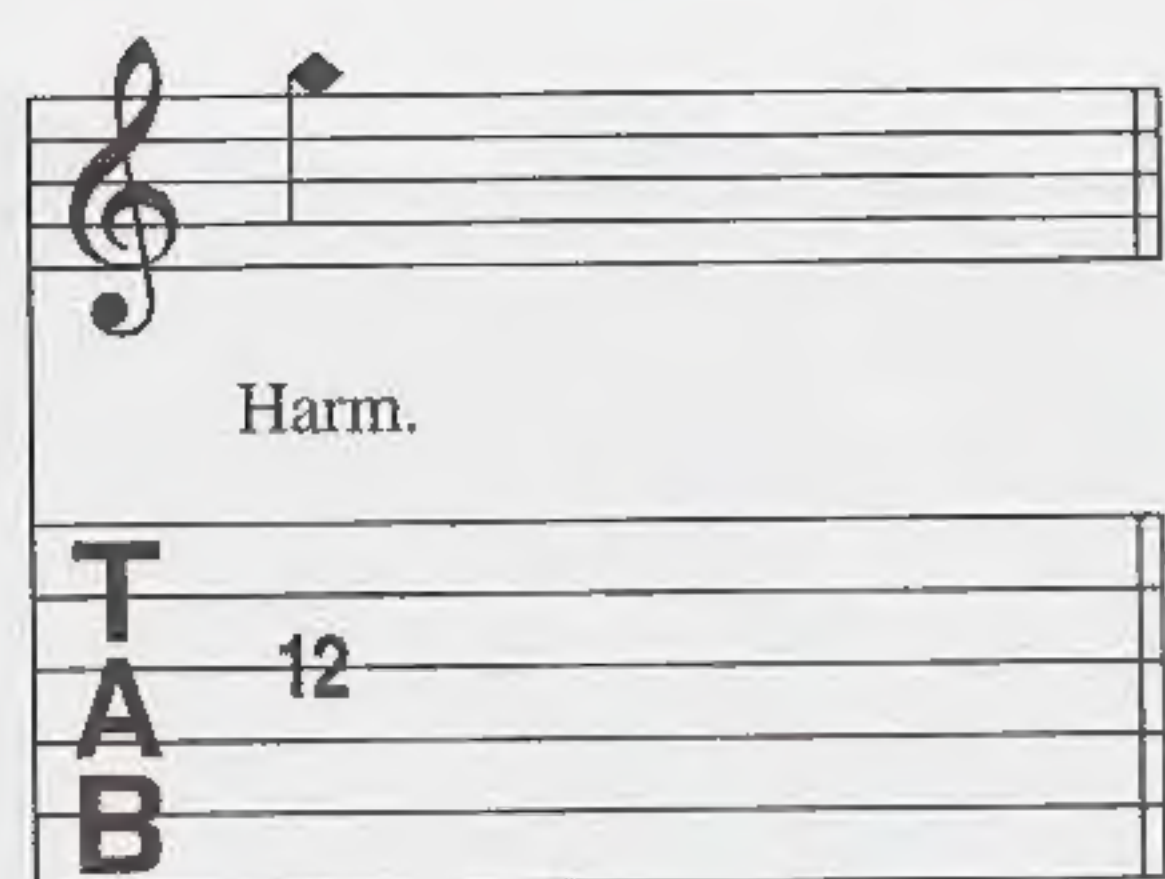
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

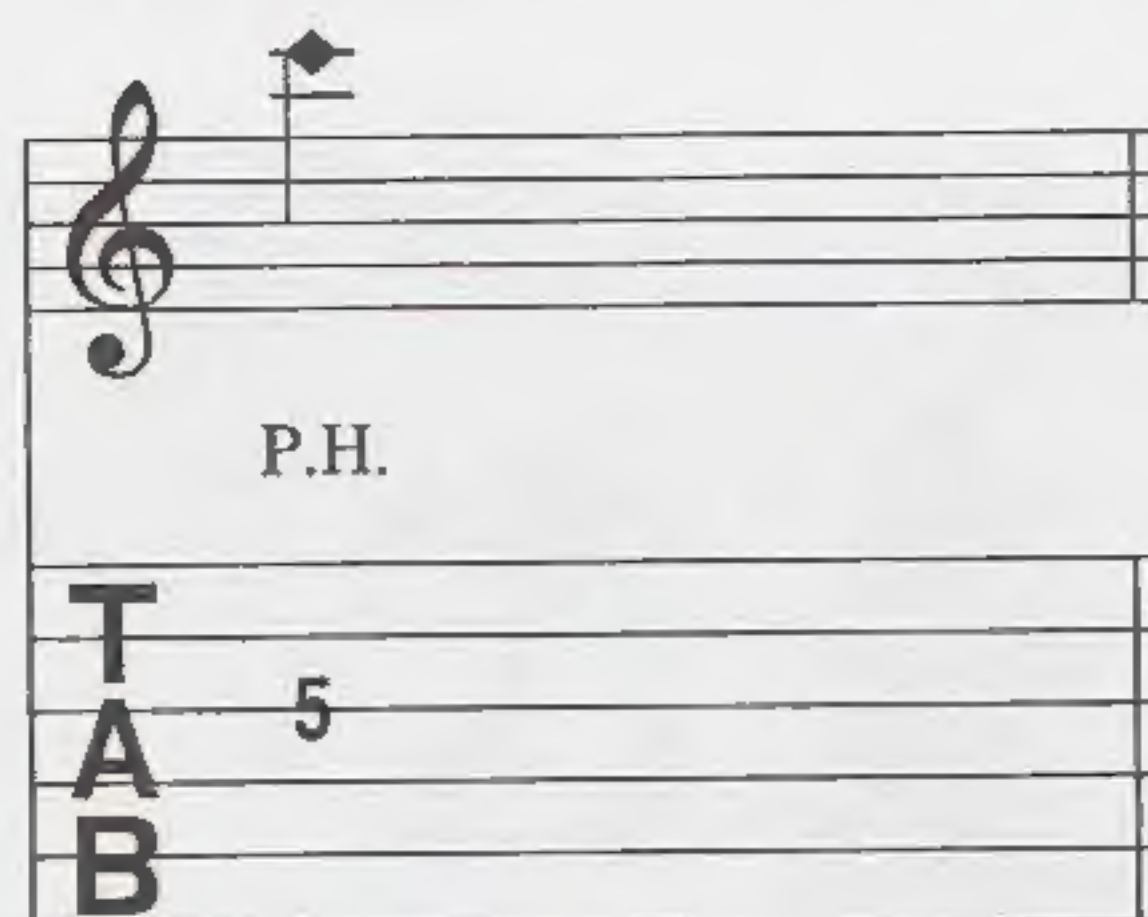
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

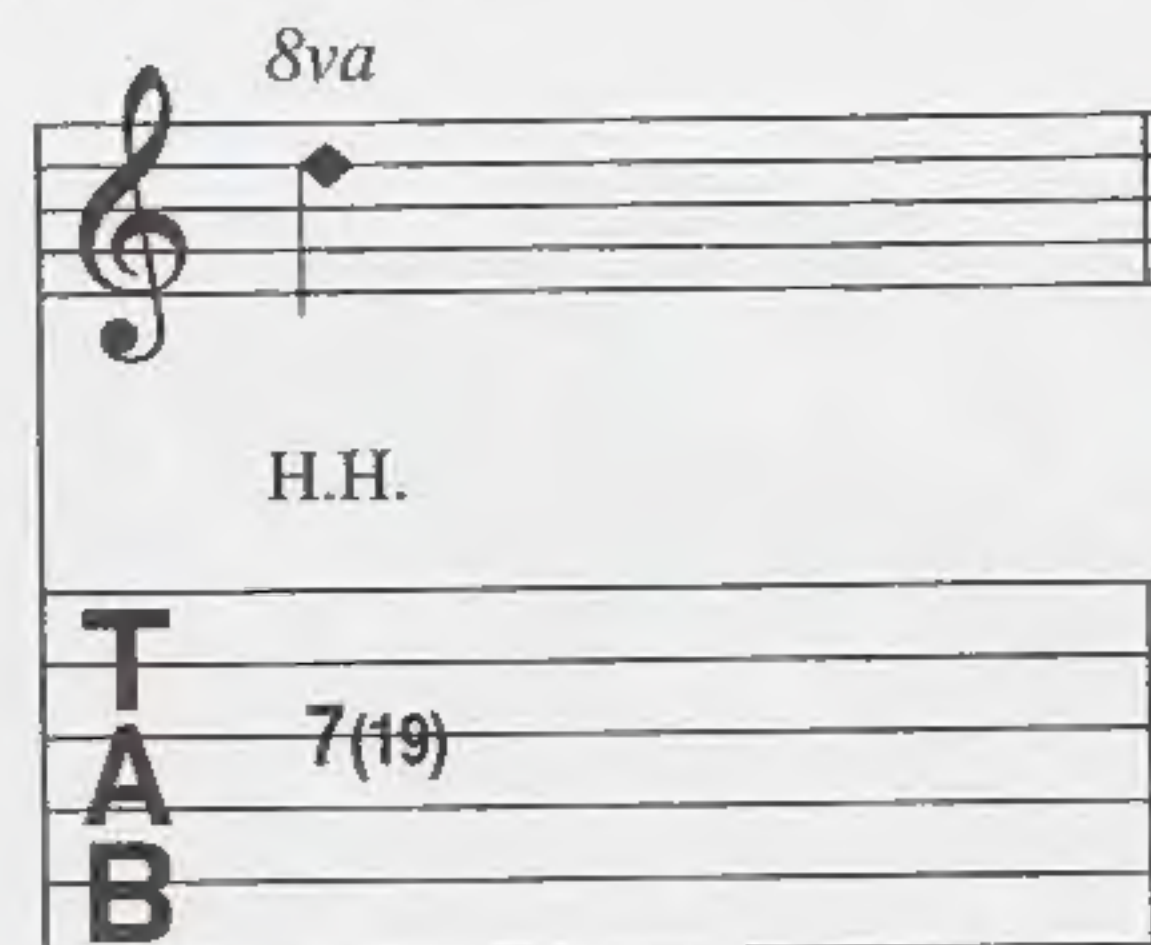
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



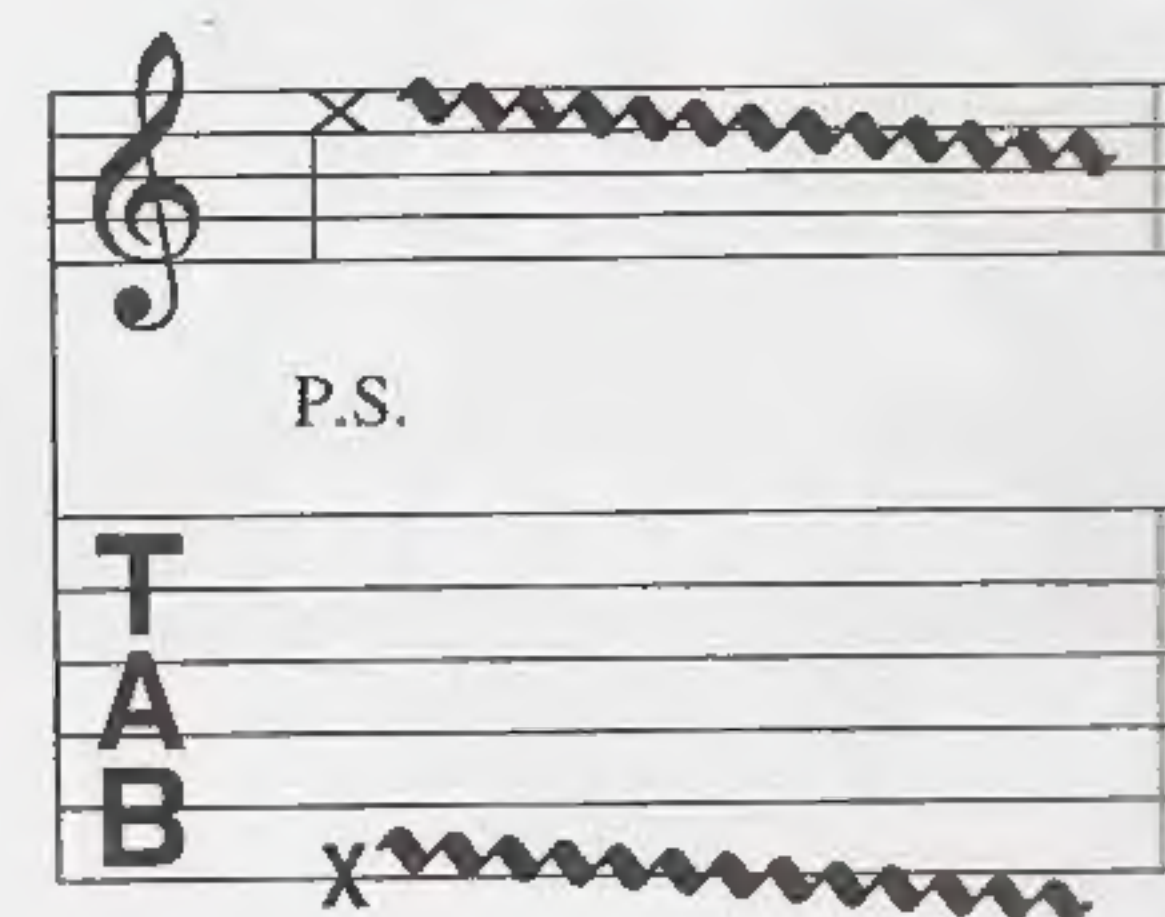
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



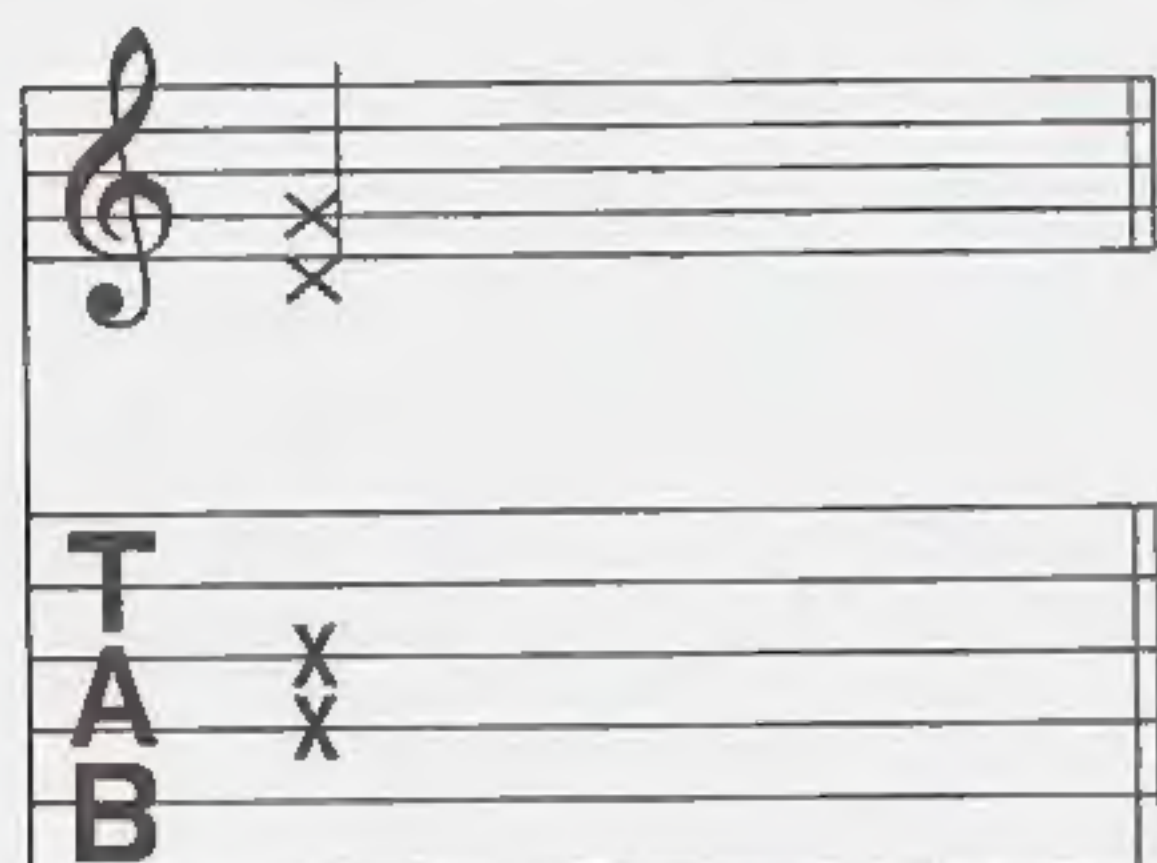
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



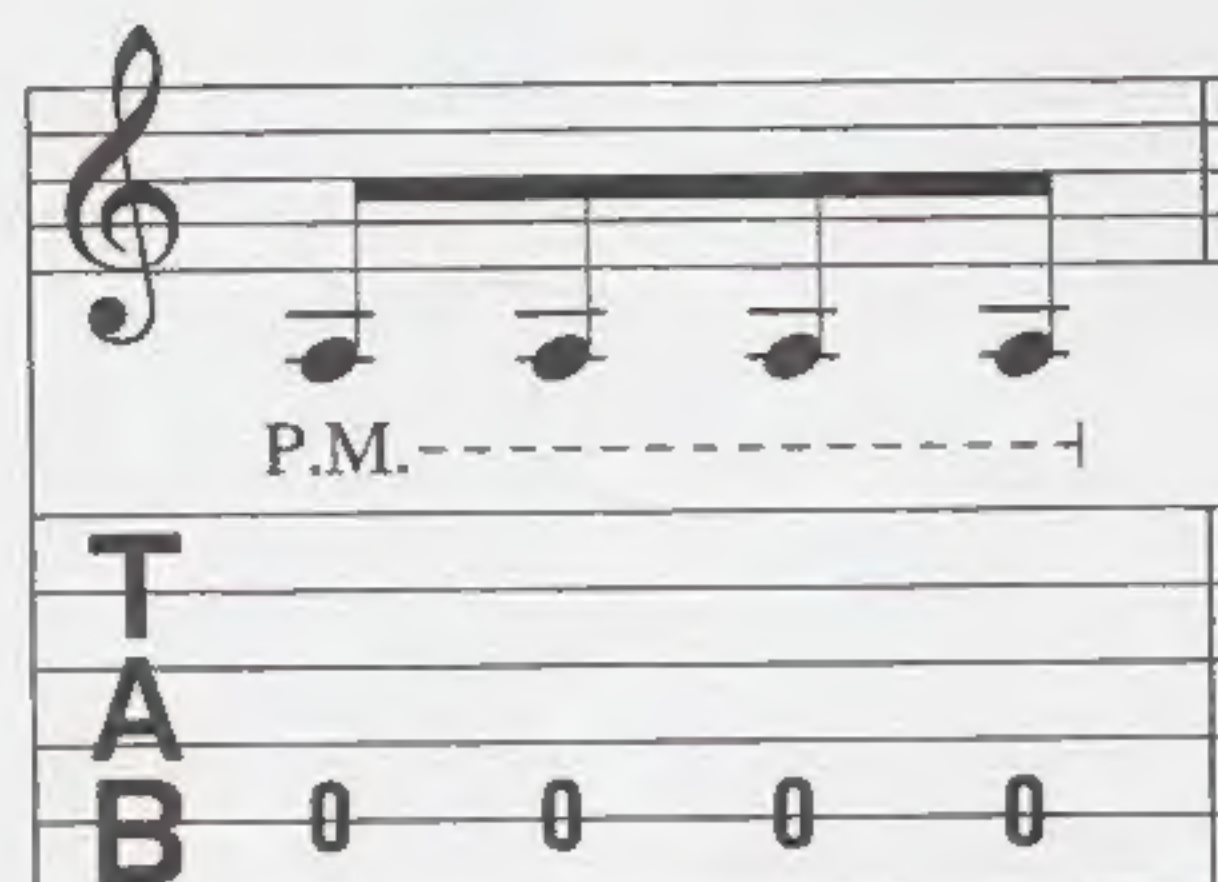
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



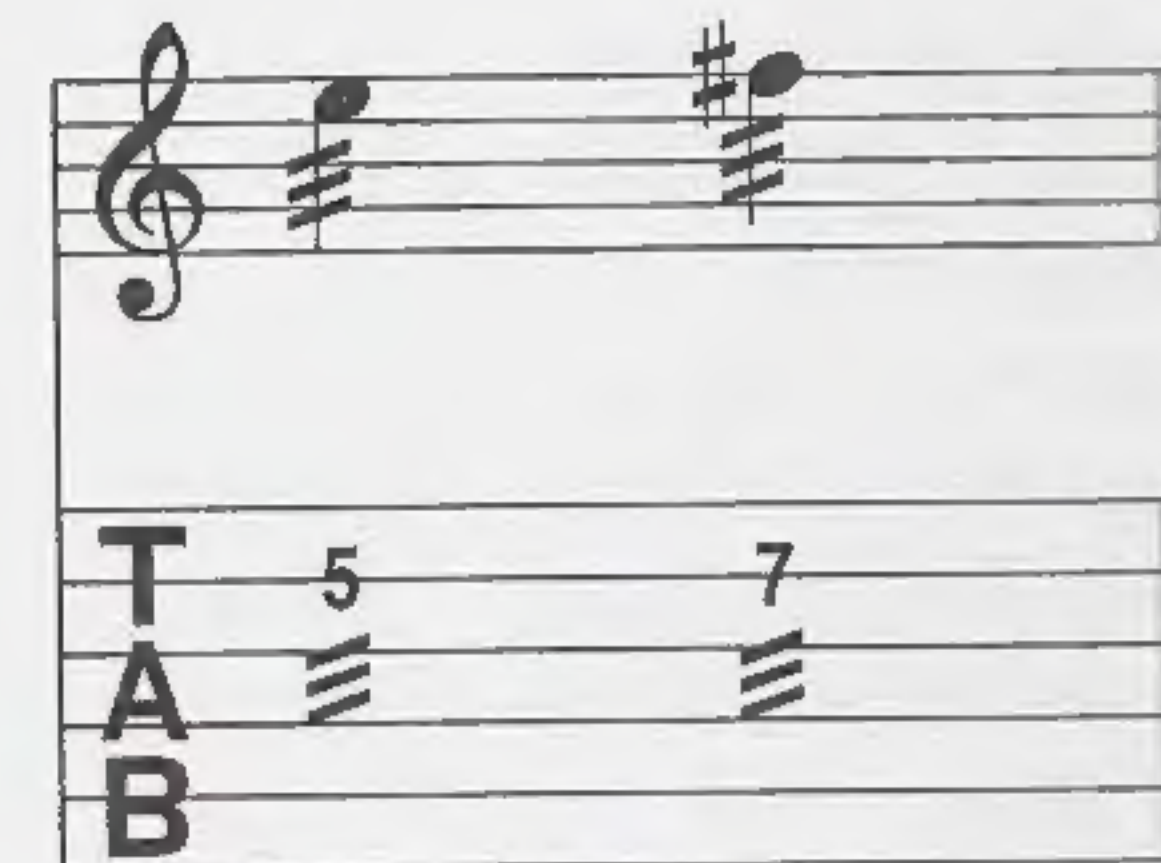
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



RAKE: Drag the pick across the strings indicated with a single motion.



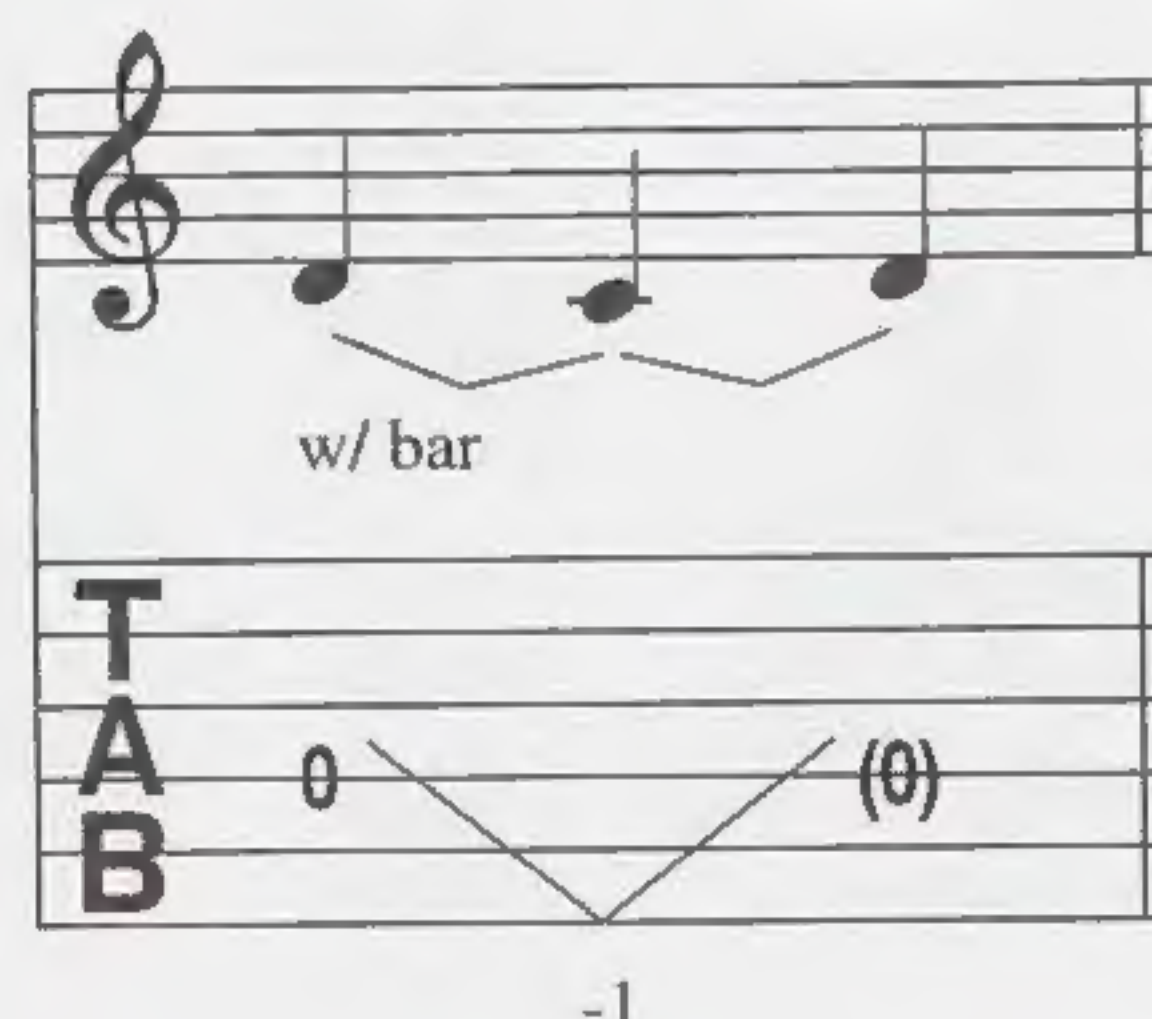
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



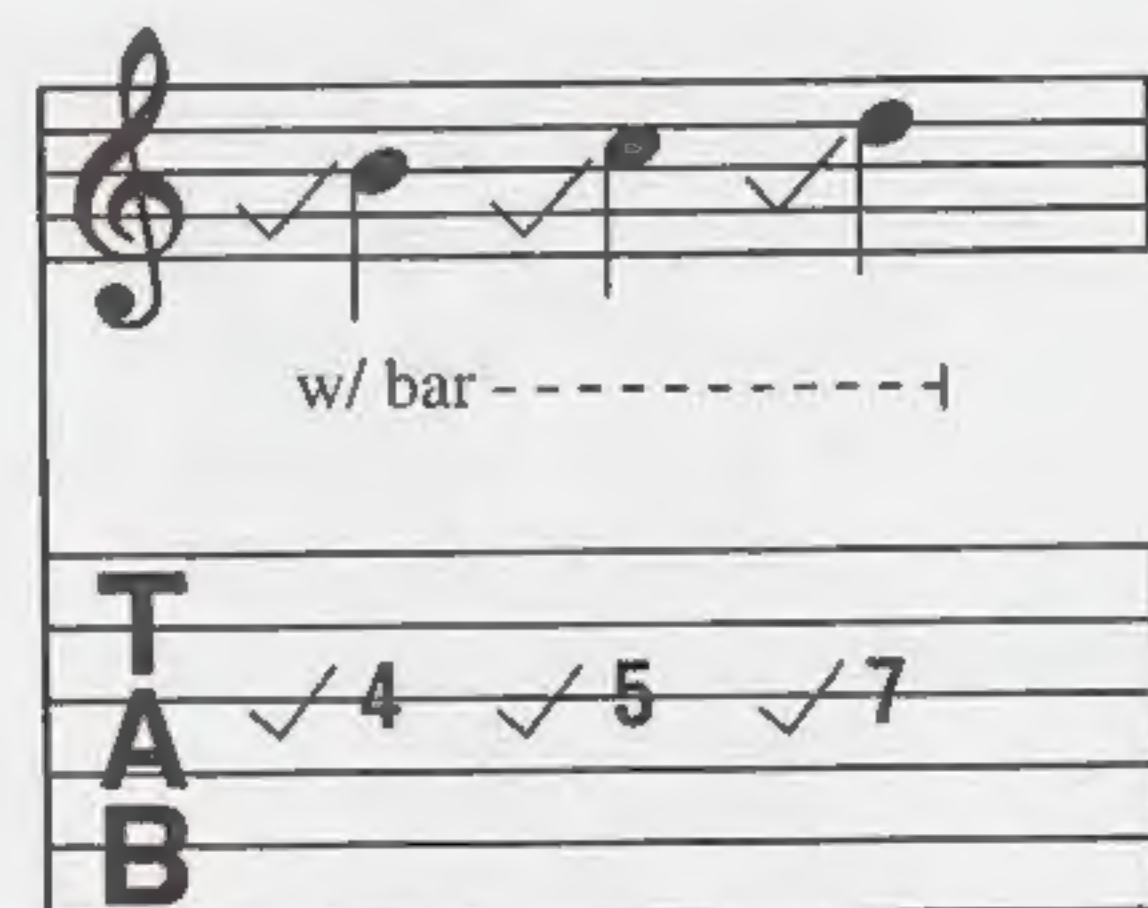
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions



(*accent*)

- Accentuate note (play it louder)



(*accent*)

- Accentuate note with great intensity



(*staccato*)

- Play the note short



- Downstroke



- Upstroke

D.S. al Coda

- Go back to the sign (%), then play until the measure marked "**To Coda**," then skip to the section labelled "**Coda**."

D.C. al Fine

- Go back to the beginning of the song and play until the measure marked "**Fine**" (end).

NOTE:

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

Rhy. Fig.

- Label used to recall a recurring accompaniment pattern (usually chordal).

Riff

- Label used to recall composed, melodic lines (usually single notes) which recur.

Fill

- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill

- A chordal version of a Fill.

tacet

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.



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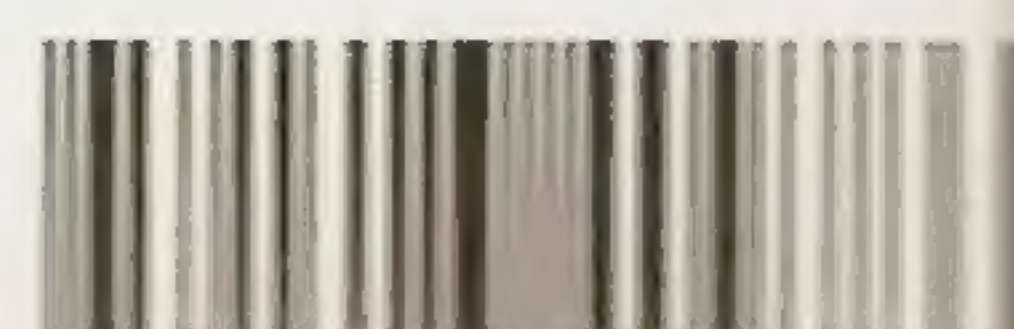
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